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ERNEST SCHELLING

Will Devote Part of Next Season to Appearing as Concert Pianist in Addition to Conducting, for the Seventeenth Consecutive Year, the Young People's Concerts of the New York Philharmonic Orchestra

RICHARD CROOKS VISITS TIMBERLINE LODGE

on Mount Hood, Ore., during his current world tour. In the party were the Metropolitan Opera tenor, left, Douglas Nicol, Mrs. Nicol, former West Coast representative for Columbia Concerts Corporation; Mrs. Crooks and A. M. Cronin, Jr., director of the resort. (Jim Nutter Photo.)

(RIGHT)

JESSICA DRAGONETTE MEETS MRS. HERBERT HOOVER,

national honorary vice-president, at the radio program over CBS marking the Girl Scouts twenty-seventh anniversary. Left to right, Morton Downey, who also sang; Alice Frost, master of ceremonies; Mrs. Hoover; Mrs. Frederick H. Brooke, president of the Girl Scouts; and Miss Dragonette. (Photo by Paul Parker.)

(BELOW)

BRUNO WALTER ARRIVING

on the SS. Aquitania to conduct the NBC Orchestra and also appear with the National Symphony Orchestra. He was accompanied by Mrs. Walter, right, and their daughter, Mrs. Lotte Rabenalt. (Ella Barnett Photo.)

STELL ANDERSEN,

American pianist, returning on the SS. Aquitania from a three months' tour of Europe, where she introduced the new Darius Milhaud piano concerto with the Orchestre Symphonique de Paris. The American Ambassadors to France, Switzerland and Czechoslovakia sponsored her concerts in those countries. (Ella Barnett Photo.)

(RIGHT)

FLEEDA ALBERTI-SPETH

with one of her pupils, Rhena Schweitzer. Miss Schweitzer is the daughter of Dr. Albert Schweitzer, the eminent Bach authority.

(BELOW, LEFT)

JOHN BARBIROLLI and JAROMIR WEINBERGER

discuss the latter's Schwanda, two excerpts of which were given by the New York Philharmonic Orchestra on February 26 under Mr. Barbirolli's direction. (Photo by Leonard Hyams.)

(BELOW)

NIKOLAI MALKO ACCEPTS CONGRATULATIONS

following his final concert of the season as conductor of the Copenhagen Statsradiofonien Orchestra. Left to right, Mr. Malko, Mrs. Malko, F. E. Jensen, director of Statsradiofonien, and Magistre K. A. Brunn. (Nordfoto, Copenhagen.)

(See Inside Back Cover for Additional News Pictures)

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April 1, 1939

World's Fair Programs Assailed As "Overlooking Native Music"

Protest Filed by National Committee for American Music—Olin Downes Issues Defense—Opening Concert by Philharmonic Orchestra and Josef Hofmann on April 30

Controversy over the musical program for the New York World's Fair, which has undergone revisions, continued last week with publication of a statement by a committee of music-lovers assailing the arrangements, and a defense by the fair music authorities. At the same time, Olin Downes, director of music for the exposition, announced that the opening concert in the new Music Hall on the grounds would be given by the New York Philharmonic-Symphony Society, under John Barbirolli, with Josef Hofmann as soloist on April 30.

Mr. Downes received a protest, filed by Dr. Sigmund Spaeth, as chairman of the National Committee for American Music, charging that native music and musicians "are being overlooked in the fair plans." The committee declared it has "already urged and will continue to urge, two definite policies; first to include at least one American composition in every program that is not limited to a single composer or country and to maintain this average throughout the period of the fair; and secondly to concentrate on a Festival of American Music, to be given in September, with a series of programs, including orchestral music, opera, ballet and chamber music, that will show the world what America has accomplished, is accomplishing today and is likely to accomplish in the future musically."

Mr. Downes in reply said that "many arrangements already have been completed" for American music and that other arrangements are in an "advanced state of negotiation with that end in view." He cited the inaugural program, the fact that Walter Damrosch will direct two American works by living native composers, and said that the four-concert festival urged by Dr. Spaeth was also contemplated. It is known that Robert Russell Bennett has completed two scores especially for the fair.

Mr. Downes pointed out that the first concert contract entered into was made with Marian Anderson, native contralto, for a May 28 program.

Mrs. William C. Breed is chairman of a committee of women sponsoring the opening concert by the Philharmonic Orchestra, with Mrs. John T. Pratt as vice chairman. Other members include Mrs. Christian R. Holmes, Mrs. Frederick Steinway, Mrs. Vincent Astor, Mrs. Charles S. Guggenheimer, Mrs. Charles C. Auchincloss, Mrs. Cornelius Vanderbilt, Mrs. William Woodward and Countess Mercati.

In addition to John Barbirolli, other conductors will be Walter Damrosch, Georges Enesco, Artur Rodzinski, Burle Marx, Ernest Schelling and Rudolph Ganz, all to be heard during early May.

The series of recitals is to be inaugurated on May 28 by Marian Anderson, contralto. Others to be heard include

(*Continued on page 7*)

Four Composers Win Guggenheim Awards

Four American composers are among the sixty-nine winners of Guggenheim Memorial Fellowships for this year. Anis Fuleihan, associated with G. Schirmer, Inc., New York music publishers; Professor Ernst Bacon, of Converse College, Spartanburg, S. C.; William Schuman, director of the chorus at Sarah Lawrence College, Bronxville, N. Y.; and Paul Creston, organist of St. Malachy's Church, New York, are to receive stipends of $2,500 each for additional activity in music.

Schwerké's Chinese "Deputy" Reviews Concerts in Paris

Critical Language Confused, But Judgments Clear—Plethora of Music Swamps Pinch-Hitting Critic in His Arduous Round of Duty

By IRVING SCHWERKÉ

PARIS.—Fu Ch'Siang, seeing that I was not in condition to go the usual round of concerts and recitals, offered—generous Chinaman that he is—to "deputize" for me. So I gave him tickets, and off he went, "Very happy to be a critic at last," he said.

He returned about a week later, and when I asked him how he had made out, threw himself into a Louis XV, gave a prodigious groan, and panted, "You go to concerts all time like that? How you stand it? I have plenty now for long time."

"Pooh, that's nothing," I consoled, "I've been going a worse pace than that for over twenty years—sometimes six concerts a day."

"No wonder you need rest," Fu replied. "You know, great Chinese Master said, 'Let relaxation and enjoyment be found in polite arts.' Me, I find much enjoyment in so many concerts, but no relaxation. I through with critic job."

"Come, come," I coaxed, "don't say that, and let's hear your story. Tell me what you heard and your opinions."

"All right. I start Horowitz—his first recital here in some years. Salle Pleyel, he packed way up to top. People look 'expensive.' Ladies show much chinchilla, jewels and parts of anatomy best kept covered, for not always beautiful. Many people think concert good place to talk. I no agree. Horowitz had wild success. People scream, yell and he play many pieces more. Also he play honorable piano faster than anybody in world, often faster than good. Human ear cannot hear fast notes, anyhow, so people applaud what think they hear. Sometimes Horowitz's tone like dream, sometimes like hero—European musical hero,

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Boston Season Reaches Climax In Metropolitan Opera Series

New York Philharmonic Orchestra Also a Visitor, with Schnabel Soloist—Nadia Boulanger and Ernest Bloch Lead Local Forces

By CYRUS W. DURGIN

BOSTON.—While the Bostonian musical public is not exactly *blasé*, a certain agreeable urbanity characterizes its attitude. Yet there is one event in the local season which invariably excites a flutter of anticipation: the opera "season."

Thus proverbial *éclat* attended the beginning of the Metropolitan Opera Association's sixth annual engagement at the Boston Opera House, starting March 16. The initial bill was Verdi's Falstaff, which had previously had but three performances in this town, the last in 1926. That remarkable singing-actor, Lawrence Tibbett, achieved a personal triumph in the title role. His able singing of Falstaff's music was complemented by a dramatic portrayal masterly in its deft exposition of the courtliness as well as the lovable vulgarities of Shakespeare's immortal fat knight. Marisa Morel, the young Italian soprano, making her Boston debut as Anne Ford, was cordially applauded for an effective performance. Others in a well-balanced cast were Mmes. Jessner, Castagna and Petina, and Messrs. Brownlee, Kullmann, Paltrinieri, De Paolis, Cordon and Burgstaller. Ettore Panizza conducted a notably spirited presentation of the score.

Kerstin Thorborg, the Metropolitan's remarkable contralto, and Herbert Janssen, German baritone, appeared for the first time here the following night as Brangäne and Kurvenal, respectively, in

(*Continued on page 10*)

Second International Dance Contest for Brussels

BRUSSELS.—The Second International Dance Contest is scheduled here from April 30 to May 14, 1939, the object of the contest being to bring public attention to young dancers and dance groups. All internationally known dancers and ballet troupes are excluded from competing.

The International Festival of Popular Dances (folk and national) will be held in Brussels from May 7 to May 14, 1939.

Horace Johnson Resigns

Horace Johnson, for eight years valued managing editor of the Musical Courier, has resigned his position and has been succeeded by Alfred Human.

Randall Thompson to Head Curtis Institute

American Composer's Appointment Announced by Mrs. Mary Louise Curtis Bok, President of School—Former Rome Fellowship Holder, He Has Had Wide Academic and Creative Activity

PHILADELPHIA, PA.—Professor Randall Thompson of the University of California's music department has been named director of the Curtis Institute of Music, to succeed Dr. Josef Hofmann, by President Mary Louise Curtis Bok. He has been released by the university to accept the post.

Announcement was made simultaneously at a concert of the University Chorus conducted by Dr. Thompson and at a program in the Institute presented by the Trio of New York.

Graduated from Harvard University in 1920, Dr. Thompson received his M.A. degree there two years later. From 1922 to 1925 he was Walter Damrosch Fellow in composition at the American Academy in Rome and in 1929 was a Guggenheim Fellow, retaining this award for the following year. He spent this time in Switzerland, where he wrote his second symphony.

In 1933, the University of Rochester awarded him the Mus.D. degree. From 1933 to 1935 he made a study, under grant of the Carnegie Foundation, of music work in American colleges. He has been associated with the music departments of Wellesley, Harvard and the University of California.

In addition to several shorter orchestral works, numerous choral items and chamber music scores, Dr. Thompson has composed two symphonies which have been performed in the United States, Italy and Germany by the Boston Symphony Orchestra, the New York Philharmonic Orchestra, the Rochester Philharmonic Orchestra, the Augusteo Orchestra and others.

His orchestral scores have also been heard on the air, the second symphony having been broadcast by NBC in an international hook-up. His chamber music, likewise, has been heard in Europe as well as this country and his string quartet, The Wind in the Willows, was broadcast by NBC in connection with the Harvard tercentenary. New York, Boston, Chicago, Los Angeles, San Francisco and the Worcester Festival have heard his choral compositions.

Federated Music Clubs Pledge Aid to Arts Bill

Probability that the National Federation of Music Clubs will support with the full political strength of its nearly half a million membership the Damrosch Bill for the creation of a Federal Department of Fine Arts was announced by Mrs. Edgar Stillman-Kelley of Oxford, Ohio, and New York, ex-president of the Federation and National Legislation Chairman. Mrs. Kelley said that the federation is also promoting the McGranery Bill, which provides for the establishment of a Division of Fine Arts in the Office of Education, Department of the Interior, and that all state presidents have been asked to request their Congressmen to support this bill.

Rodzinski Honored After Conducting Bruckner's Eighth

Medal Given to Conductor—Enesco and Ringwall Also in Director's Chair—Schnabel Plays Emperor Concerto—Milstein a Soloist

CLEVELAND, O.—A cheering capacity audience witnessed the ceremony on the stage of Severance Hall on March 16 when Dr. Artur Rodzinski was the recipient of the medal awarded by the Bruckner Society of America. Mrs. Adella Prentiss Hughes read the message of the president of the society and presented the medal while listeners were still under the spell of the Austrian master's eighth symphony, which the conductor had given a stirring reading. The work, of heavenly length, found the orchestra at the peak of its virtuosity and the audience in receptive and enthusiastic mood. The other eighth symphony on the program belonged to Beethoven and was entrusted to the understanding and capable hands of the associate conductor, Rudolph Ringwall. During this last season the orchestra presented also the seventh Bruckner symphony, while last season, Rodzinski incorporated two Mahler symphonies into the repertoire of the Cleveland Orchestra.

ENESCO IS GUEST

A cherished guest at the previous pair of concerts was Georges Enesco in triple capacity. This Roumanian master's humble devotion to art, his towering musicianship, his all-embracing knowledge and eloquent expression have secured for him an enviable place in the hearts of Cleveland audiences. On the violin he was heard in the Bach E major Concerto (No. 2) and the Chausson Pòeme, Mr. Ringwall conducting the accompaniments. Enesco's Second Roumanian Rhapsody and Chef cu lautari by Lipatti, his countryman, administered national color to the program. Both compositions proved to be fascinating and enjoyable material. With Schumann's B flat major symphony (No. 1) Mr. Enesco concluded his offerings, for which he was enthusiastically acclaimed and fêted.

SCHNABEL PLAYS CONCERTO

Continuing his Beethoven cycle, Dr. Rodzinski gave an exquisite performance of the Pastoral symphony, preceded by the overture to Prometheus and followed by the Emperor Concerto, with Artur Schnabel at the piano. It would be difficult to imagine a more perfect exposition of this concerto than that accorded it by Mr. Schnabel; nevertheless, of even greater significance was the masterful, authoritative and ideal collaboration of conductor and orchestra—an unforgettable demonstration of perfection in artistic achievement.

HILL SYMPHONY PERFORMED

At a previous pair of concerts Rodzinski programmed the first series of orchestral fragments from Ravel's ballet Daphnis and Chloé, including Nocturne, Interlude and Warlike Dance. Although the second series are favorites on these programs and frequently heard, these fragments were a novelty and imbued with that particular exotic fragrance necessary to their atmospheric contents. Edward Burlingame Hill was present and called to the platform after his third symphony was given an impressive hearing. The work falls pleasantly upon our aural nerves, too often subjected to harassing sounds of would-be modernism. Nathan Milstein regaled his audience with a lovely, limpid performance of the Mendelssohn concerto, which had all the freshness of a cool day in spring. His success with the audience was warm.

Closing the Cleveland Concert Course under Mrs. Brudno's management was the eminent French pianist Robert Casadesus, in a taxing program devised to exhibit his technic and proficiency in French music. A friendly audience applauded his offerings.

FEDERAL ORCHESTRA IN NATIVE WORKS

The Federal Orchestra continued its series of concerts to promote American composers and presented Arthur Shepherd conducting music by Paul Creston, his own Overture to a Drama, and Arthur Foote's Suite for Strings. The Federal Orchestra also assisted in the city's Opportunity Concerts, which presented St. Anne's Liturgical Choir and Josephine Kinney, violinist, and Edward Lee Tyler, baritone.

The famed Cleveland Orpheus Choir, winner of numerous Eisteddfods in this country and England, gave its annual concert at Severance Hall under the expert leadership of its director, Charles D. Dawe, who again succeeded in winning new laurels for this fine organization. Soloist on this occasion was the English contralto, Tan Williams, of the British Broadcasting Company, who made a favorable impression both as to voice and personality.

John Carter, new Metropolitan tenor, made his initial Cleveland appearance at Severance Hall as soloist with the Cleveland Choruses conducted by William Albert Hughes. A diversified program of choral numbers was well presented, and Mr. Carter won the unequivocal praise of public and critics alike for his fine voice and artistic interpretations.

The Chamber Music Society under the direction of Mrs. T. Wingate Todd has completed its three concerts with the artistic collaboration of Cleveland's foremost musicians and is heading towards a bigger and better season next year.

R. H. W.

TO TOUR ABROAD

EDITHA FLEISCHER, former Metropolitan Opera soprano, is returning to South America for another tour. She was heard recently in Town Hall, New York. Following a tour of Italy, France and Belgium, Miss Fleischer returns to the United States in January, 1940, for a series of concerts.

GUIOMAR NOVAES

Novaes Concludes Tour of United States

Guiomar Novaes, pianist, following her second tour of the United States this season, sailed on March 24 for her home in Brazil. She was accompanied by her husband, Octavio Pinto, architect. During the second half of the season, Mme. Novaes was heard in Florida, Louisiana, Texas, Nebraska, Kansas, Indiana and New York. During her Middle West tour, she received notification of her appointment as a Chevalier of the French Legion of Honor. Mme. Novaes, who made three appearances as soloist this season with the New York Philharmonic-Symphony Society, returns in October for another active season of recitals and orchestral engagements.

Flagstad and Melchior Re-engaged for Metropolitan Opera

Re-engagement of Kirsten Flagstad, soprano and Lauritz Melchior, tenor, for next season has been announced by General Manager Edward Johnson of the Metropolitan Opera Association. The opera company board, meeting with the directors of the Metropolitan Opera and Real Estate Company, has renewed for one year the present lease of the opera house.

American Lyric Theatre Production Postponed to May 18

The premiere of the American Lyric Theatre, originally scheduled for April 20 has been postponed until May 18, when The Devil and Daniel Webster by Douglas Moore and Stephen Vincent Benet will be given. Lee Pattison is musical director. Robert Edmond Jones, in charge of stage designs, will assume responsibility for management and production, with Richard Aldrich as associate producer.

Chalmers Clifton Resigns from Federal Music Project

Chalmers Clifton, for several years director in New York City of the Federal Music Project and with that organization since its beginning, has resigned in a letter to Dr. Nikolai Sokoloff national director. The latter accepted the resignation "with sincere regret." Mr. Clifton began his conductorial career while still a student at Harvard University, from which he was graduated in 1912. From 1922 to 1930 he conducted the American Orchestral Association.

Boris Godounoff Returns To Metropolitan

Ezio Pinza is New Protagonist, with Thorborg as Marina and Kullmann as Dmitri—Triumph Won by Colorful Production

By LEONARD LIEBLING

After ten years of absence from the Metropolitan, Moussorgsky's Boris Godounoff on March 7 returned to that stage and proved that the music and story are as powerful and arresting as ever. The solo numbers are gripping in characterization, the choral episodes remain among the most compelling in the operatic repertoire. All the music has a wealth of emotion, veracity and melodic attractiveness.

Ezio Pinza essayed the title part, this being his first American appearance therein, although he had sung Boris previously in Italy. Always artistic in vocalism, Mr. Pinza commanded his music completely, with versatile adaptation of tone, intense sincerity and fine shades of meaning applied to text. Histrionically he made much of the milder aspects of Boris, but did not at this time appear to have worked out all the possibilities in the grimness and terror associated with the character of the ill-fated Czar. It is to be assumed that with further trials, Mr. Pinza will set forth those facets convincingly. As it was, he scored tremendously with his hearers and won a deserved ovation. The opera was sung in Italian, and of course Mr. Pinza used that language, and not Russian, as was the case with the late unforgettable Chaliapin.

Kerstin Thorborg, the Marina, contributed beautiful and purposeful singing, especially in the newly restored boudoir scene in Act III. Charles Kullmann was the Dmitri, with suave tenor sound and musicianly phrasing. Irra Petina gave a good account of Feodor. Marita Farell delivered her measures sweetly as Xenia. Norman Cordon's Pimenn was an arresting figure perfectly portrayed. Virgilio Lazzari won a real triumph with his graphically etched drunken Varlaam. Other roles in the large cast came to full realization from Anna Kaskas, Alessio De Paolis, Leonard Warren, Giordano Paltrinieri, Doris Doe, Erich Witte, John Gurney, Wilfred Engelman, and Arnold Gabor. Credit, too, to Fausto Cleva for his fine training of the chorus, and Leopold Sachse for his resourceful and credible effects of stage direction. The old scenery, somewhat refurbished, made a truly atmospheric background.

Panizza's conducting had care and fluency, but not all the required high eloquence and emotional force.

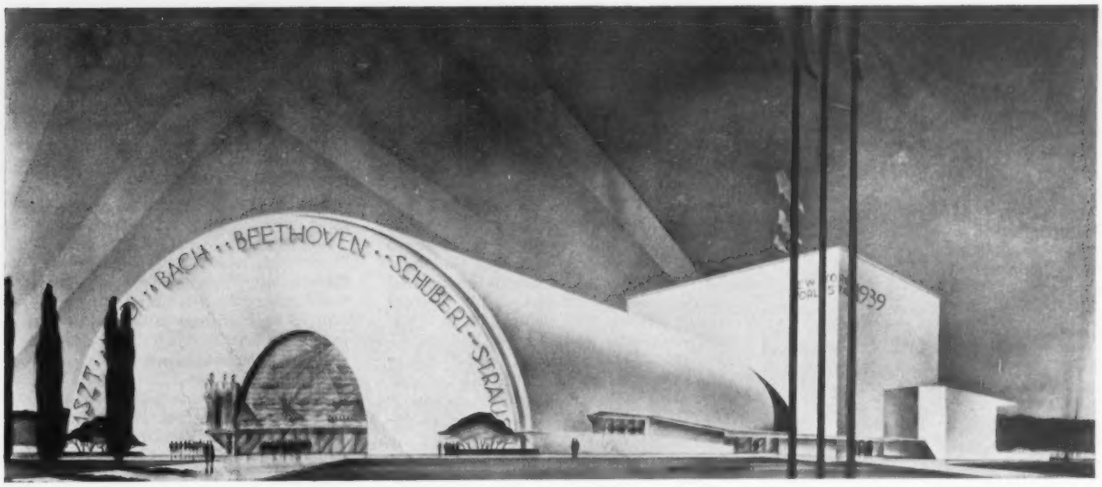
The performance was under the auspices of the Metropolitan Opera Guild and for the benefit of the reserve fund of the institution. Edward Johnson made a curtain speech thanking the guild, and reporting that the box office had netted an appreciable sum.

(*Continued on page* 28)

Albert Morini in New York

Albert Morini, European impresario, has arrived in New York for another visit and is staying at the Hotel San Moritz. This season he managed the European tours of the Westminster Choir, the Hampton Institute Chorus, the Yale Glee Club, the Manhattan String Quartet, Stell Andersen, pianist, the Eleanor Steele-Hall Clovis vocal duo and Earl Maiman, pianist. The latter, in his second tour, appeared with eight leading orchestras abroad. Mr. Morini also arranged for the Monte Carlo Russian Ballet to appear for two weeks at this year's Florentine May Festival.

Music Plans for New York World's Fair



NEW YORK WORLD'S FAIR MUSIC HALL,

seating 2,400, the scene of important events beginning with the opening concert by the New York Philharmonic Orchestra and Josef Hofmann on April 30. From an architect's drawing by Daniel C. C. Gilbert. (Photo by Pictorial Feature Service.)

(*Continued from page 5*)

Fritz Kreisler, Lily Pons, Jascha Heifetz, John Charles Thomas, Josef Hofmann and Jan Kiepura.

Mr. Whalen said that plans are under way to bring to the fair also the Leningrad Ballet, the Roumanian Ballet and the Polish Ballet. Among other works, the Hungarian folk opera Hary Janos is to be presented at the fair theatre.

Mayor La Guardia is to conduct the Philharmonic Orchestra in a brief introductory number at the opening. On May 7 Dr. Damrosch leads the orchestra and the combined Oratorio Society and Schola Cantorum in Beethoven's ninth symphony with Rosa Tentoni, Anna Kaskas, Paul Althouse and a bass to be selected, as soloists.

Burle Marx conducts on May 4 and 9 under the auspices of the Republic of Brazil with Bidu Sayao, Metropolitan Opera soprano, as soloist. Works of Villa-Lobos are to be featured.

The May 5 concert, under Mr. Enesco, is under the auspices of Roumania. Mr. Enesco is to appear in the triple role of conductor, composer and violinist. On May 14, Roumanian Day, Mr. Enesco conducts the Philadelphia Orchestra, this time at the Metropolitan Opera House.

Poland's concert is scheduled for May 3 at Carnegie Hall with Dr. Artur Rodzinski as conductor of the Philharmonic Orchestra. On May 1 at the fair grounds, Norwegian Day is to be observed.

Rudolph Ganz and Ernest Schelling are to conduct the Philharmonic Orchestra on May 11 at Carnegie Hall when Switzerland's Day is commemorated. Oscar Ziegler, pianist, is to assist. Danish Day will be observed at the fair on May 2, and the special Wagnerian Cycle opens that day at the Metropolitan Opera House with Lauritz Melchior, Elisabeth Rethberg, Kerstin Thorborg, Friedrich Schorr and Emanuel List in Lohengrin.

Other Operas Scheduled

Die Meistersinger is to be given at the Metropolitan on May 4. The Ring series opens on May 6 with Das Rheingold, followed by Die Walküre on May 8; Siegfried, May 10, and Götterdämmerung, May 12. Tristan and Isolde is to be sung on May 15 and 23, Parsifal on May 17. Erich Leinsdorf conducts Lohengrin with Artur Bodanzky officiating for the other works. Olin Downes, director of music, arranged the program.

Heifetz Offers Detroit First Hearing of Prokofieff Work

Symphony Orchestra Closes Season with Series of First Performances —Soloists Reap Honors under Baton of Ghione

Detroit, Mich.—Jascha Heifetz was the soloist with the Detroit Symphony Orchestra on February 23, giving a first local performance of the Prokofieff second concerto for violin and orchestra. Heifetz gave this very interesting work a fine reading and the orchestra under Victor Kolar gave excellent support. The violinist was recalled many times for his brilliant performance. The program offered by the orchestra opened with a polonaise, arietta and passacaglia of Handel, transcribed by Sir Hamilton Harty. A suite for chamber orchestra by Paul Graener, the Flute of Sans-Souci, proved delightful and was a first performance here. The program closed with the theme and variations from the third suite of Tschaikowsky.

Franco Ghione directed the last two concerts of the symphony season. On March 9, the program opened with the overture to Donizetti's Don Pasquale, followed by the fourth symphony of Schumann, given an inspired performance by Mr. Ghione and the orchestra. Siegfried's Rhine Journey, and a suite from Stravinsky's Petrouchka were also included, as were the Dance of Undine by Catalani and Kolo Symphonic by Jakov Gotovac of Jugoslavia. The last two were interesting novelties. The Petrouchka suite was given a fine performance by the orchestra. It was vociferously applauded.

The concert of March 16 opened with the first symphony of Brahms, the Dances of Galanta by Kodaly, and closed with a memorable performance in Ravel's orchestration of the Pictures at an Exposition by Moussorgsky. Mr. Ghione and his players were in absolute sympathy in the playing of the Brahms, heartily received by the large audience which always gathers at the final concert to wish orchestra and conductor well until the reunion in the fall.

Pop Concerts Applauded

At the Saturday Pops for the month, a number of soloists were presented, among them Eudice Shapiro, talented young violinist, and three pianists—Ania Dorfmann, Edward Bredshall, who appeared in a first Detroit performance of a Concertino by Honegger, and Stell Andersen. Miss Shapiro gave a spirited reading of Mendelssohn's concerto, being recalled many times. Mr. Kolar included in this program the overture to Don Giovanni by Mozart, the prelude from Irmelin by Delius, Perpetuum Mobile by Schönherr, and the Franck symphony, which closed the list magnificently.

Mr. Ghione directed the concert of February 25, opened with two preludes of Bach orchestrated by Pick-Mangiagalli. After the first concerto of Beethoven, in which Miss Dorfman was soloist, he offered an intermezzo by Giordano and Rimsky-Korsakoff's Scheherazade, which evoked an ovation. Mr. Bredshall as soloist played, in addition to the Honegger, the Strauss Burleske, and was recalled enthusiastically by an audience which heartily enjoyed both works, different as they were. Mr. Kolar offered the fifth symphony of Tschaikowsky as the major orchestral number. The program of March 11 included Dvorak's fourth symphony, the Petite Suite of Debussy and Liszt's Les Préludes. Miss Andersen chose the Franck Symphonic Variations, and read into the work much of poetry and genuine inspirational feeling. She also offered as solos Hommage à la Jota by Nin, and Danse Espagnole by Granados. She was warmly applauded and recalled. Other activities of Mr. Kolar and the orchestra have been the free school children's concerts and the Young People's Concerts, at both of which Edith Rhetts Tilton was the helpful and able commentator. At the last of the Young People's Concerts a recognition of instruments test was exceedingly interesting and gratifying.

Pro Arte Quartet Heard

The Detroit Chapter of Pro-Musica presented the Pro Arte Quartet in a program which included the Milhaud quartet in B flat, Malipiero's Quartet (No. 3), Piston's Quartet (No. 1) and that by Ravel. The quartet was as usual magnificent in every detail and played as if inspired. One felt they approach as nearly as possible perfect ensemble in understanding and technic. An encore was demanded.

The Detroit Federal Symphony (Valter Poole director) gave a most successful concert with Winnifred Heidt as soloist. Miss Heidt sang songs of Chausson, Rimsky-Korsakoff, Bizet and Foster, with fine success. Mr. Seder appeared as soloist in the horn concerto by Richard Strauss, winning the approval of the audience. Mr. Poole gave a rousing performance of the Afro-American Symphony by William Grant Still and also offered a first performance of Three Palestinian Pastels by Harvey Gaul.

Nelson Eddy was presented in recital in the Masonic Auditorium Series, to a capacity audience which recalled him many times. He sang a well chosen and varied program including works of Handel, Strauss and Wolf, as well as the lighter operatic numbers which his audience demanded. Theodore Paxson, his sympathetic and efficient accompanist, in his solo performance of the sonata in C sharp minor of Beethoven won such acclaim that he was obliged to give encores.

M. E.

Steinway Sponsors World's Fair Advance Ticket Sale to Music Industries

Employees and firms in the music industries will be able to purchase advance admissions to the New York World's Fair at a substantial reduction, through a plan of distribution sponsored by Theodore E. Steinway, president of Steinway & Sons. For this advance ticket sale, Mayor F. H. LaGuardia is honorary sponsor for New York City, while sixty prominent business figures head the several divisions of the industrial, professional and educational fields. The advance sale ends on April 15. Each firm should appoint a representative to handle its purchases. Requests for tickets or further information may be sent direct to Theodore E. Steinway, Steinway Hall, New York, or to Albert J. Ford, World's Fair, Empire State Building, New York.

Schelling to Add Three Afternoon Young People's Concerts

A new series of three Monday afternoon concerts is to be presented next season by the Philharmonic-Symphony Society of New York. They are to be known as the Elementary Series of Young People's Concerts and will be given in Carnegie Hall under the baton of Ernest Schelling, who also conducts his annual series of six Saturday morning Young People's Concerts there.

"Uncle Ernest's" regular series is to be given on November 18, December 23, January 20, February 17, March 2 and April 13. The new series opens on December 11 and continues on January 22 and February 19, the starting time being 3:45, to allow children to attend after school. The material in the two series will be different and supplementary.

Russell B. Kingman Decorated by French Government

Orange, N. J.—Russell B. Kingman, amateur cellist, inventor, manufacturer and sportsman, has been named a Chevalier of the French Legion of Honor for his work in music. He has spent the last fifteen summers doing research work in French libraries on old music.

T. H.

NEW YORK CONCERTS

MARCH 6

Kirsten Flagstad The incomparable soprano, Kirsten Flagstad, offered her second Carnegie Hall recital this season, accompanied with masterly precision by Edwin McArthur, pianist, and greeted by an audience that packed the auditorium and cheered and applauded the artist's program with vociferous enthusiasm.

Mme. Flagstad's presentations consisted of three groups of Lieder by Handel, Beethoven, Bach, Schumann, Brahms and Richard Strauss. Another group held interesting and unfamiliar Swedish songs. Although Mme. Flagstad sang everything with skill and vocal coloring of great variety coupled with exquisite enunciation, there were moments when her voice seemed slightly tired. This may have been due to the fact that she has been singing taxing roles at the Metropolitan Opera at least four times a week for the past month. However, such interpretations as Bach's Willst du dein Herz mir schenken, Jordan's Es naht der Herbst and Cäcilie of Strauss were unforgettably beautiful in their glorious delineations. Many encores were added to the printed list.

Gregor Piatigorsky A truly magnificent demonstration of cello artistry was given in Town Hall before a large and enthusiastic audience by Gregor Piatigorsky, Russian musician. In a program designed to reveal not only his technical equipment, virtuosity and musicianship but also his complete command of style, Mr. Piatigorsky won merited acclaim by his disclosures. A Handel sonata, inaugurating his list, was given with virile, rich tone. A Mozart sonatine was the epitome of delicacy and pyrotechnics. Beethoven's A major sonata (op. 69) was dazzlingly brilliant and dramatically stirring. Chopin's introduction and polonaise brillante (op. 3) was elegance and brilliance personified. Debussy's sonate was delivered with stylistic appreciation, and then came a bevy of smaller items including Ravel's Pièce en forme de Habanera, Paganini's La Campanella and the player's own scherzo. Valentin Pavlovsky was a collaborating pianist of much skill. Needless to say, encores were numerous.

MARCH 7

Norman Roland New York audiences know Norman Roland, American baritone, as a participant in operatic performances. The friendly audience which greeted his Town Hall debut as a recitalist was soon aware of the fact that his best vocalizations are in this field. In arias from The Marriage of Figaro and Andrea Chenier, Mr. Roland displayed familiarity with this style of singing and also gave evidence of interpretative skill. In the field of Lieder, however, a greater variety of tonal color and better acquaintance with the emotional content might have been proffered. His program also included French, Italian and English items. The somewhat exuberant accompanist was Nils Nelson.

Philadelphia Orchestra Vladimir Golschmann, conductor of the St. Louis Symphony Orchestra, was guest leader of the Philadelphia Orchestra at Carnegie Hall. Appearing for a large and enthusiastic audience, Mr. Golschmann displayed keen interpretative gifts and graceful baton technic in a sound presentation of the elaborate and tricky Symphonie Fantastique of Berlioz, and with a brilliant publication of the second Daphnis et Chloé Suite by Ravel—a reading that abounded in subtle orchestral color nuance.

Boris Golschmann, his brother, was the piano soloist, offering a performance of the Mozart D minor concerto that had not only clarity of tone and deft technical delivery, but also phrasing of high musicianship. The young artist was accorded much appreciation by his audience.

MARCH 8

Philharmonic Orchestra Despite the orthodoxy of his list, John Barbirolli presented one of the most satisfactory programs of the Philharmonic Orchestra season on this Wednesday night in Carnegie Hall. Opening with the Vaughan Williams variations on Tallis' tune, which he read meticulously and with full appreciation of the later Anglican's expressive setting of the old modal form, Mr. Barbirolli returned to Beethoven and presented the Bonn master's initial symphony in vitalizing style. Following the intermission Artur Schnabel was soloist in Brahms' second piano concerto, offering a deeply sensitive publication of this monumental work. Joseph Schuster, solo cellist, was rightly called upon to share the applause for his richly colored contribution in the romantic *andante* section.

MARCH 9

Boston Symphony Orchestra Its fourth New York concert of the season found the Boston Orchestra engaged in a program comprising Schumann's symphony in D minor, John Alden Carpenter's new violin concerto, and Strauss' Also Sprach Zarathustra. Serge Koussevitzky and his men made their performance of Schumann a beautiful one, with all possible romantic lilt and curve, gorgeous tone and perfect execution. The Strauss pages were delivered by them in high response, imaginative, soaring, entirely eloquent.

Carpenter's work, in three connected and pauseless movements, interested chiefly through its facile development and colorful and skillful orchestration. The subject material is not of impressive distinction, and hardly justifies the length and discursiveness of the composition. Its style is a mixture of conservatism and modernity, with here and there influences of French, Spanish and slightly jazz-American. Some other Carpenter scores exceed this one in originality, directness and importance of content.

Zlatko Balakovic played the solo part in the concerto, and offered outstanding art as an interpreter and virtuoso. His musicianship was commandingly evident, and he put deep feeling into every phase of his performance, enriched with large and appealing tone and unfailing taste and authority. The audience showered applause and recalls. Carpenter, too, came in for favor, and bowed acknowledgments.

MARCH 10

Clifford Curzon Having displayed his notable musicianship and fluent pianism at a solo recital a few evenings previous, Clifford Curzon was heard again in Carnegie Hall, this time with sixty-five members of the New York Philharmonic Orchestra under the competent baton of Alexander Smallens. He opened his program with the American premiere of a concerto in E flat by his compatriot, John Ireland, and played it not only with complete understanding of its intricacies but with digital dexterity and technical sweep. The work includes several proclamative passages and a lyric second section as well as a finale reminiscent of late romantic and impressionistic influences. Mr. Curzon easily adapted his pianism to fit these various moods and won merited approbation. Tschaikowsky's B flat minor concerto was played with vitality and sensitiveness, and Mozart's A major (K. 488) opus found a somewhat reserved delineation.

Marcel Hubert The annual Town Hall recital of Marcel Hubert, French cellist, had added interest in the fact that the piano co-artist was the performer's sister, Yvonne Hubert. The program included two infrequently played scores, the Rachmaninoff sonata in G minor, and Schumann's Stücke im Volkston (op. 102), as well as the Haydn concerto and shorter pieces by Granados, Nadia Boulanger and Weber-Piatigorsky. Mr. Hubert's cello playing excelled in the truly Gallic precision, grace and tenderness with which he made the *andante* of the Rachmaninoff into a message of rarely intimate and compelling sort. He also had a marked success with the melodious Haydn composition, one of the most beloved and popular of works for this instrument, which he encompassed with fastidious technical command and a tone of appealing quality. Miss Hubert proved a piano collaborator of authoritative and dynamic sort. The audience was warmly appreciative, and called for encores.

MARCH 11

Boston Symphony Orchestra Saturday afternoon's Carnegie Hall program by the Boston Symphony Orchestra under Serge Koussevitzky began with the first New York hearing of Roy Harris' third symphony, in one movement. There are five definite sections which offer a degree of contrast in this work. It opens in the neo-classic manner with transparent texture and agreeable harmonic suavity. There is an attractive middle section of a lightsome, springlike quality suggestive of the outdoors, of joy in nature and of a polyphony associated with the Romantics. A *finale* of invigorating sort in which the manner of Sibelius is sometimes suggested, has the winds of Fate blowing sombrely, mingled with brass paeans that seem to typify destiny. Save for the pages immediately preceding this dynamic conclusion, when the pattern seems rather cerebral and inflexible in rhythm, this latest essay of Mr. Harris shows technical growth if it does not always seem wholly spontaneous in utterance. Dr. Koussevitzky gave a superb tonal version.

Tschaikowsky's violin concerto was played with brilliant technical command and appealing, soaring tone by Ruth Posselt; and there were repetitions of Prokofieff's amusing fairy tale, Peter and the Wolf, recited by Richard Hale; and the kaleidoscopic La Valse by Ravel. The audience showered the conductor with recalls, shared with Mr. Harris, Miss Posselt and the orchestra.

Adolf Busch and Rudolf Serkin For the second in their series of sonata recitals in Town Hall, Adolf Busch, violinist and Rudolf Serkin, pianist, listed the rarely-heard E minor (op. 36a) work of Ferrucio Busoni as their principal and opening number. Playing this and their entire list without scores, the duo-some gave musicianly consideration and authoritative delivery with particular stylistic delineation of the final section based on chorales of Bach. Mozart's D major opus (K.306) found Mr. Serkin more *en rapport* than the violinist whose general idea seemed a scholastic and virtuosic reading. Beethoven's C minor work (op. 30, No. 2) was given an ably coordinated publication.

GIOVANNI MARTINELLI

KIRSTEN FLAGSTAD

Lafayette Singers At night in Town Hall John Warren Erb brought his Lafayette Singers, male choristers from the Pennsylvania college of the same name in a program wherein a last-minute substitution had to be made. Frederic Jencks, baritone of the Chicago City and St. Louis Municipal opera companies, appeared for the indisposed Bruce Boyce, baritone. He contributed the Invocation of Orfeo by Peri; Dr. Arne, Schumann and Rogers songs and was heard with the club in Vaughan Williams' five Mystical Songs. Mr. Jencks revealed a resonant, vibrant voice, fluently produced and well projected. Dr. Erb permitted Thomas Edwin Yerger, associate conductor, to direct the opening of the program, three songs sung *a cappella;* the latter then became the pianist. In Bach's Jesu, Joy of Man's Desiring, young Donald Yeager was the flute soloist. The club's numbers, some sung *a cappella,* also included items of Handel, Palestrina, Buxtehude, von Hasler, Holst's arrangement of Swansea Town, numbers by Sir Hugh Roberton and several college items. The male choristers proved responsive to Dr. Erb's baton, and sang with style and color, winning approbation from a large audience.

MARCH 12

Philharmonic Orchestra The Sunday afternoon audience heard Artur Schnabel play the Emperor Concerto of Beethoven, with John Barbirolli as conductor of the Philharmonic Orchestra. The Schnabel interpretation was a lofty one in the moving middle section, and of dynamic quality and wide range of sonorities in the other movements. The program opened with Weber's Oberon overture, the introduction done with rare restraint. The second half included repetitions of

ARTUR SCHNABEL

ANTONIA BRICO

JOHN WARREN ERB

MARCEL HUBERT

the Debussy sarabande, orchestrated by Ravel, and Elgar's Enigma Variations. Despite the stormy day, the audience was sizeable and warm in its applause for soloist and conductor.

New Friends of Music Haydn and Bach fare at this Sabbath matinee of the New Friends in Carnegie Hall included a first hearing of the former's symphony in B flat major (op. 77), restored by Dr. Alfred Einstein. The orchestra, under Dr. Fritz Stiedry, gave a glowing account of this fragile and dance-like opus, which boasts a particularly winning *andante*. The same composer's delightful symphony in E flat major (No. 99) opened the concert with impressive effect, played with superb tonal breadth and a rarely sympathetic interpretation. Bach's concerto in A minor for four pianos had Harry Cumpson, Josef Wagner, Ignace Strasfogel and Adele Marcus as the accomplished soloists in a reading of vigor and happy balance that brought to light the best qualities of the score.

SERGE KOUSSEVITZKY

JOSEPH SCHUSTER

Sarita A program of Spanish and Latin-American dances was given at night in the Vanderbilt Theatre by Sarita and her ensemble, including Antonio Perez, guitarist, and Ricardo Romero, pianist. The dancer, seen previously in New York, possesses charm, grace and an attractive personality. Colorful costuming added to the attractiveness of the program. Solo numbers included a *fandanguillo* and *farruca* to music of her accompanist and an interesting gaucho item. With De Caro she was seen in a quaint Pasillo from Colombia and Malambo from Argentina, the latter also a gaucho item, both offered with authority and notable skill. Other numbers were from Chile, Spain, Ecuador and Venezuela. Several had to be repeated.

Dorothy Crawford A program of six sketches of her own authorship was effectively presented in the Guild Theatre by Dorothy Crawford, diseuse, in her only appearance this season. Her impersonations included an Italian fisherman's wife, a flighty American housewife, a servant guilty of murder (especially noteworthy) and a penurious, aged singing teacher. Miss Crawford was subtle, witty and dramatic as the occasion required and ably built up effective climaxes throughout her interesting program.

Jeanne Behrend The first of a series of three piano recitals of works by native composers was given at night in the Barbizon-Plaza by Jeanne Behrend. A sonata in E major by Reinagle was followed by Daniel Gregory Mason's Cloud Pageant and Whippoorwill, MacDowell's Elfin Dance and March Wind, Edgar Stillman Kelley's B flat minor polonaise, Three Diversions of John Alden Carpenter, the Alcott excerpt from Ives' Concord Sonata and works of Shepherd, Sowerby and Farwell. The pianist brought technical skill and keen appreciation of her list for a friendly audience.

Salvador Ley and Julio M. Oyanguren Salvador Ley, pianist, and Julio Martinez Oyanguren, guitarist, were heard on this Sunday evening at Town Hall in a varied program which also included a talk by Elizabeth Antonova. Mr. Ley contributed, with technical fluency and *élan*, Bach's B flat major partita, two impromptus by Schubert and a ballade and nocturne by Chopin. Mr. Oyanguren presented Bach transcriptions and original numbers for the guitar by Aguado, Paganini, Sors, Torroba, Turina, Tarrega and two of his own works. Enthusiastic applause greeted the work of the two musicians.

MARCH 13

Edwin Grasse The annual recital of Edwin Grasse, violinist and composer, took place in Town Hall on this afternoon, with Ada Zeller, composer-pianist, as helpful associate artist. They presented Leo Weiner's sonata in F sharp minor (No. 2) and Mr. Grasse's sonata in A minor (No. 7), the latter a first hearing, as the most substantial items. The Weiner work is impressionistic in facture and gracefully colorful in its content. The performer's score held much of melodious attraction and of Romantic emotional mood, with a slight tincture of modern harmonic ingredients. It had a warm reception, as did also his feeling and animated readings of the *adagio* from Sinding's violin concerto (No. 2) in D major, the Dance of the Dervishes from Herman Zilcher's Oriental Sketches (first performance) and the Saint-Saëns introduction and rondo capriccioso. The audience gave full tribute to Mr. Grasse's achievements.

Beethoven Association The Pro Arte Quartet, Pierre Luboshutz and Genia Nemenoff, duo-pianists, provided the program for the fifth concert of the Beethoven Association at Town Hall. The foursome of Belgian artists played Debussy's quartet with remarkable delicacy and stylistic understanding, the *andantino* section being superb in its poetic evocation of mood. The pianists were heard in Mr. Luboshutz's transcriptions of J. S. Bach's Nun komm' der heiden Heiland and the Coronation scene from Boris Godounoff, as well as Saint-Saëns' variations on a theme of Beethoven, excelling in the adjustment of dynamics and finely fused tone qualities of their dignified and forceful projections. The concluding number was Beethoven's string quartet in C sharp minor (op. 131), the profound and impressive work being read in truly masterly style by the Pro Arte players. The audience was large and approbative.

MARCH 14

Brico Symphony Orchestra A concert version of Tschaikowsky's opera Eugen Onegin enlisted the Brico Symphony Orchestra (Dr. Antonia Brico, conductor), a small chorus and nine soloists in Carnegie Hall. The melodious and lightly nostalgic score, with its slight Russian folk coloring, was gracefully sung and favorably received by a large audience. The cast included Maria Marova, soprano, revealing an opulent and dramatically effective voice, in her American debut as Tatiana; Ivan Velikanoff as an appealing Lenski, and Bruce Boyce, baritone, outstanding in the part of Onegin. Other participants who contributed good work were Viola Silva, contralto; Maria Maruchess and Marie Louise Beltz, mezzo-sopranos; Walter Reynolds, tenor; Max Panteleieff and Leon Lishchiner, basses. The conductor and participants deserved and won enthusiastic applause and recalls at the end of each half of the presentation.

RECITALS OF THE FORTNIGHT

Robert Kitain The Russian violinist, Robert Kitain, whose American debut was made earlier this year, came to Town Hall in an evening list which included Handel's E major sonata, the Mozart concerto in A major (No. 5), Debussy's sonata, Kreisler's Praeludium and allegro and shorter items of Paganini, Granados and Wieniawski. As previously, Mr. Kitain disclosed technical equipment of a high order. His playing is marked by vitality and verve, and he delights in the swifter passages. His sense of style has maturity, although complete understanding of the emotional content of some of his numbers was not realised. Leopold Mittmann was a capable associate at the piano.

MARCH 15

Giovanni Martinelli That ebullient tenor of the Metropolitan Opera whose youth and vitality seem to increase as the years add to his long service delighted an enthusiastic audience in Carnegie Hall in his first recital appearance in some time. Appearing as the seventh event on the Hurok Series, he sang Beethoven's Adelaide (in Italian), airs of Monteverde and Strozzi, Lieder of Schubert, Schumann, Brahms and Grieg with notable German diction, several French items and then some English and Italian songs. His lone formal aria was from Luisa Miller but this was added to later. Mr. Martinelli always brings vigor, vitality and enthusiasm to whatever he essays and this recital was no exception. He was in prime vocal form and if there were moments when orthodoxy of style were forgotten, his amazing effervescence of interpretation and his command of vocal technic more than offset these. Edwin McArthur admirably fitted his pianism to the efforts of the tenor.

Walter Gieseking It is the belief of this reviewer that Walter Gieseking is the finest pianist on the concert stage today, though there are several other keyboard artists who are nearly his equal. Naturally this reaction is entirely personal. Nevertheless, in a program for the Town Hall Endowment Series which held four Scarlatti sonatas, the entire Kreisleriana of Schumann, a first New York performance of Alfredo Casella's sinfonia, arioso e toccata (op. 59) and six preludes by Debussy, Mr. Gieseking gave profoundly illuminating interpretations which encompassed formidable technic, magnificent tonal color and emotional presentations that could not be surpassed.

The Casella opus is atonal in treatment and exceeding in its demands upon the interpreter. The work is completely uninteresting musically, is compounded of material that stems directly from Debussy, Stravinsky and other composers and is purely a technical *tour de force* with no inspirational virtues. The audience, very large and most enthusiastic, did not care for the new work particularly, but showed in an unmistakable manner how much it appreciated Mr. Gieseking's brilliant pianism.

MARCH 16

Philharmonic Orchestra Concerto No. 6, one of the set of twelve which Handel wrote for orchestra, found Barbirolli and his players at their best in classical spirit, and the Carnegie Hall listeners heard a performance of rare dignity and devotion, with crystal clear articulation and fine adjustments of tone. Another delight, properly more graciously and whimsically performed, was the overture to The Gipsy Baron by Johann Strauss. Barbirolli put swing and dash into his version, and the lively music did the rest. The orchestra showed its unalloyed enjoyment of the compelling tunes and rhythms.

Artur Rubinstein, the soloist of the concert, played two numbers, Mozart's A major concerto, and the piano part in De Falla's Nights in the Gardens of Spain. If one hearer thought that the artist put too much dramatic weight into some of the Mozart measures, but offered beautiful style and pearly execution in the rest, the same carper could not possibly help being completely carried away by the imagination, poetry and sensuousness set forth by the piano in the Spanish music. It made for a resounding Rubinstein triumph, and the appealing and popular virtuoso had many happy returns to the stage.

MARCH 17

Jessie King After study and concert activities in Europe and Australia, Jessie King, mezzo-soprano, made her New York debut in a Town Hall matinee recital. Possessed of a large and tonally impressive voice, Miss King commanded respect by her dignity, intelligence and possibilities for further development. The artist sang Gluck's Divinitès du Styx, followed by informal comments upon and presentation of an interesting group of old and modern English songs by Dowland, Greaves, Corkine, Dunhill, Hely-Hutchinson, Harold Samuel and Warlock, and works of Strauss, Hadley, Bantock and Wintter Watts, the latter's Dear Heart being a first performance. Miss King's singing of German Lieder showed careful study. Otto Seyfert was a conscientious accompanist.

So substantial a voice as that possessed by the British singer should be productive of even more rewarding accomplishments. Given a wise mentor, she might have operatic possibilities.

(*Continued on page* 23)

BEVERIDGE WEBSTER

JESSIE KING

WALTER GIESEKING

SASCHA GORODNITZKI

(Photo of Gorodnitzki by Toppo; Brico by Herbert Mitchell; Gieseking by R. Fleischhut; Koussevitzky by George Faitzer; Martinelli by A. Laviosa.)

Metropolitan Opera in Boston

(*Continued from page 5*)

Wagner's Tristan and Isolde. Once again Kirsten Flagstad and Lauritz Melchior thrilled a sold-out house by the superlative qualities of their singing of the title parts. Emanuel List was again King Marke, and Arnold Gabor Melot. The performance, under Artur Bodanzky, was admirable.

GRACE MOORE AS MIMI

On Saturday afternoon, Grace Moore made her Boston operatic debut as Mimi in La Boheme, a role which this luminary of opera, radio and the movies sings and acts most commendably. Miss Morel, as Musetta, was a sparkling highlight of the matinee. She is an unusually vivacious comedienne. Jan Kiepura, as Rodolfo; Ezio Pinza as Colline; the Marcello of John Brownlee, and the double roles of Benoit and Alcindoro, sung by Louis D'Angelo, were praiseworthy. Gennaro Papi conducted.

The opera season will this year consist, as it has for the past two years, of twelve performances in a space of ten days.

NEW YORK PLAYERS APPEAR

While the Boston Symphony Orchestra was absent one week of the past two in New York and other cities, there has been no dearth of orchestral activity. The Symphony Hall concert, March 13, by the New York Philharmonic-Symphony Orchestra, under the auspices of the Boston Symphony, was as had been expected, an event of the season. John Barbirolli, appearing for the first time in this city, moved the audience to unstinted applause and the critics to laudatory words. Mr. Barbirolli's program began with the Roman Carnival Overture of Berlioz, continued with a magnificent performance of the Emperor piano concerto of Beethoven, with the prodigious Artur Schnabel as soloist, and ended with Mendelssohn's orchestral version of the *scherzo* from his octet for strings, and Brahms' second symphony.

At Jordan Hall, March 8, the newly organized Women's Symphony Orchestra, conducted by Stanley Hassell, gave a first concert. A highlight was a performance of Mozart's A major piano concerto (K.488) with Sylvia Zaremba, a talented seven-year-old child from Chicopee, Mass., as soloist.

BOULANGER CONCERT

The annual concert which Nadia Boulanger, the distinguished French teacher, presents in memory of her sister, Lili Boulanger, a gifted musician who died in 1918, was this year given at Symphony Hall, March 6. The Radcliffe Choral Society and the Harvard Glee Club, G. Wallace Woodworth, conductor, assisted, together with the following soloists: Noemie Perugia, soprano; Natalie Kedroff, contralto; Hugues Cuenod, tenor, and Daniel Harris, bass. There was an orchestra of Boston Symphony men. Mr. Harris, who substituted at almost the last moment, proved a finished artist and his work was truly noteworthy.

The first half of the concert, devoted to choral music—the Kyrie from the B minor Mass (Bach), Beethoven's Elegiac Song (op. 118) and the *finale* from Malipiero's St. Francis of Assisi, was conducted by Mr. Woodworth. Malipiero's music, in which the incidental solo was taken by Fred Rogosin, was new to Boston. Mlle. Boulanger conducted four works by her sister: For the Funeral of a Soldier, Pie Jesu, and settings of the 24th and 130th Psalms. The latter had not previously been heard in America. The receipts of the concert are announced to be used in establishing a fund to aid composers in need of financial assistance.

BLOCH LEADS BOSTONIANS

Ernest Bloch, Swiss-American composer, enjoyed a notable success conducting the Boston Symphony Orchestra as guest in his own music. At the time of this writing he has performed three of the five concerts scheduled. His program for all three consisted of the two orchestral interludes from his early opera Macbeth, the Three Jewish Poems, and the epic rhapsody America. One of the highest ranking composers of the time, Mr. Bloch proved an able conductor, both technically and interpretively. The color and intensity inherent in his music were vividly brought out. The three poems the composer had conducted at Boston Symphony concerts in 1917. They have been given here several times since. The Macbeth interludes on March 16 received their first concert performances anywhere. The interludes are strikingly depictive music, and form an admirable counterpart in tones of the emotional moods and the essential melodrama of Shakespeare's play. The epic rhapsody America bears deep significance in these troubled days, for the work is a blazing expression of faith. Technically, it is an amazing example of Bloch's mastery of involved counterpoint, and it contains a great wealth of thematic material. The Friday Symphony audience remained to stand, applaud and cheer music and composer at the end of the concert.

HOFMANN'S RECITAL

Josef Hofmann gave a characteristically enthralling recital at Symphony Hall March 5. He was again a puissant poet of the keyboard in a program that contained the "Moonlight" Sonata (Beethoven), Schumann's Carnival, a group by Liszt and one by Chopin, and music by Handel and Scarlatti.

Clara Townsend, a pianist originally of Brookline who has for several years made her home in London, enjoyed a successful debut recital at Jordan Hall March 7. She played three chorales of Bach, Franck's prelude, chorale and fugue, and miscellany by Brahms, Debussy, Chopin and Matthay. At Hotel Vendome, March 12, A Program for Young People of All Ages was presented by the local pianist, Persis Cox. C. W. D.

Bernard Gabriel and Louise Arnoux in Sherman Square Studio Program

A delightful program delineating wit and satire in music was presented at the Sherman Square studios on March 6 by Bernard Gabriel, pianist, assisted by Louise Arnoux, *diseuse*. The humorous side of music in opera and keyboard literature was disclosed by both artists to the applause of a crowded audience. Mme. Arnoux, in picturesque and charming costumes, sang folk songs, songs of the troubadours, music from the courts of Louis XIV and XV, as well as sophisticated satirical numbers of the present day. She delighted her audience with her personality and keen interpretative style. Mr. Gabriel, who played one of his own pieces, a burlesque, among other items, spoke about the humor found in operas, symphonies, songs and piano numbers mentioning Falstaff, The Barber of Seville, Bach's Coffee Cantata, Beethoven's Rage over a Lost Penny, and works of Haydn, Mozart, Debussy, Ibert and Prokofieff. G. N.

Charles Everett Gives Recital at McMillin Theatre

A group of songs by Turner Layton was the highlight of an interesting program offered with excellent diction and sincere interpretative style by Charles Everett, tenor, on March 11 in the McMillin Theatre for the Columbia University Institute of Arts and Sciences. Spirituals arranged by Burleigh, Dett, White and D'Albert opened his list and were followed by songs of J. Rosamond Johnson, Lawrence Brown and Will Marion Cooke. Mr. Everett presented as his aria Onaway, Awake, from Coleridge Taylor's Hiawatha's Wedding Feast. His final group also embraced several Spirituals wherein Mr. Everett always sings with authority. G. Y.

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Staff and Distaff Conductors On Washington Platform

Kindler and Nadia Boulanger Share Baton—Gieseking and Ruth Posselt Soloists—Enesco Directs Philadelphians—Sayao, Busch and Serkin Appear

WASHINGTON, D. C.—The concert by the National Symphony Orchestra on February 26 was a deeply significant one. Dr. Kindler chose the Eroica Symphony of Beethoven and Mlle. Nadia Boulanger appeared as guest conductor, bringing with her several soloists of unusual merit. Dr. Kindler's reading of the Eroica was magnificent. The heroic quality was fully realized. The strings revealed a palette of tonal colors and the brasses a rich, sonorous quality. The *scherzo*, a masterpiece in itself, sparkled with vitality. A tremendous climax was reached in the last movement and Dr. Kindler received an ovation. Mlle. Boulanger's singers offered a number of songs by Monteverdi. Pour les Funerailles d'un Soldat by Lili Boulanger was also done. The solid portion of her part of the program was the Mozart E flat major symphony, given a charming reading.

On March 8, Walter Gieseking appeared as guest pianist, playing the Emperor Concerto of Beethoven. His perfect dynamic control and ability to do the most dazzling things tonally resulted in a superb performance. The orchestra under the baton of Dr. Kindler contributed excellent support.

On March 12, Ruth Posselt, youthful violinist, appeared as soloist, playing the Mozart D major concerto and Edward Burlingame Hill's new violin concerto. Miss Posselt was enthusiastically received and recalled many times. Dr. Kindler had also chosen Beethoven's Leonore overture (No. 3), an excerpt from Moussorgsky's Boris Godounoff and the Prelude and Love Death from Tristan and Isolde.

ENESCO DIRECTS PHILADELPHIANS

On February 28 T. Arthur Smith presented the Philadelphia Orchestra under the direction of Saul Caston and Georges Enesco. Enesco appeared in a triple role, that of violin soloist and composer as well as conductor. As a conductor the manner in which Enesco draws from the orchestra a wealth of power and color is breath-taking. His ability to build a climax is startling. The second movement of his E Flat Symphony, with the muted strings, was a memorable offering. At the conclusion of his Roumanian Rhapsody, Enesco was wildly acclaimed.

Mrs. Dorsey presented the charming and vocally brilliant Bidu Sayao in a full length program on March 5. This soprano's perfect production and musicianship are always gratifying. Milne Charnley assisted admirably at the piano.

BUSCH AND SERKIN IN SONATAS

The Gertrude Clarke Whittall Foundation in the Coolidge Auditorium of the Library of Congress presented three recitals for violin and piano by Adolf Busch and Rudolf Serkin. The perfect ensemble and musicianship of these two artists resulted in a completely satisfying offering. They have marvelous rhythm which admits no rubato, and yet omits nothing musically significant. Never has this writer experienced in this dignified auditorium such spontaneous cheering as that evidenced at the conclusion of the last performance.

WEBSTER OPERA GUILD APPEARS

The Remington-Webster Grand Opera Guild of New York and Washington presented Cavalleria Rusticana and Pagliacci on February 28 in the Immaculate Conception Auditorium. The organization, one of the most unique of its kind, consists of the vocal students of the above-mentioned studios. These pupils are given opportunities from early development to participate in complete opera performances, and aside from vocal developments are taught histrionic interpretations of roles following the traditional lines. Both operas were supervised by Dorothy Remington and William Webster. Lucille Lewis gave a splendid portrayal of Santuzza, revealing a voice of warmth and vocal brilliance coupled with a fine dramatic sense. John Seate, tenor, executed an unheard of feat in that on one evening he appeared in two major roles; that of Turiddu in Cavalleria Rusticana and Canio in Pagliacci. Special mention should also be made of the excellent contributions by George Mattingly as Silvio, Alwin Laidley as Beppe and Joe Allen Jones as Tonio. Mr. Webster read congratulatory telegrams sent by Edward Johnson and Lawrence Tibbett, and an enthusiastic audience greeted the performers.

OTHER MUSICAL EVENTS

LeRoy Lewis presented Margaretta Eckloff, youthful soprano, in a complete recital at the Washington Club on March 16. The young singer displayed excellent training. Her technic was well able to meet the demands made by a varied and taxing program. She possessed perfect intonation and a fine command of languages.

Harlan Randall presented Harry Guinn, basso, assisted by Katherine Latimer, pianist and accompanist, in recital on March 12. The basso's program consisted of compositions by Handel, Purcell, Neidlinger, Schubert, Marston, Petrie and Kern.

G. E.

Kostelanetz to Give Summer Course in Conducting at Juilliard

André Kostelanetz, radio conductor, is to give an advanced course in orchestral conducting at the Juilliard Summer School, New York, from July 5 to August 11. The course will be limited to ten students. Mr. Kostelanetz studied at the St. Petersburg Conservatory of Music, and later at the Institute of Musical Art, now a part of the Juilliard School. Since 1930 he has been associated with the Columbia Broadcasting System and has served as musical director in motion pictures. He was guest conductor of the Los Angeles Symphony Orchestra and the Chicago Opera Company.

Alfred Mirovitch Lectures at Columbia University

Alfred Mirovitch, pianist and lecturer, gave a lecture-recital on March 22 on The Constructive Force of Music in Milbank Chapel, Teachers College, Columbia University, being presented by the Music Education Club of the college. In his twenty-five years as a concert artist, Mr. Mirovitch has made nine world tours, appearing in recital and with orchestras in almost every country. Of recent years he has devoted himself to lecturing.

RECENT TOUR NOTICES

Winnipeg—Calgary—Regina—Victoria . . . *echo* . . . Toronto—Ottawa—Montreal—Halifax

WINNIPEG

PROGRAM DELIGHTS WOMEN'S MUSICAL CLUB—From the lovely opening song to the end Eve Maxwell-Lyte was vivid in every note, gesture and shade of expression. A Lullaby, lyrical in contrast with the rest of the songs into which she put such clever dramatic touches, she sang so simply and beautifully that her hearers had a catch in their throat. The audience showed how heartily it had enjoyed her versatile art, by recalling her again and again.—*Free Press.*

SINGER A SUPERB ARTIST—Eve Maxwell-Lyte creates memorable portraits. Her facility in delineating the mood and atmosphere of a song by means of excelling in dramatic power, command of phrase, accent, diction and dynamics was astonishing.—*Tribune.*

VICTORIA

DEMONSTRATES SUBTLE ART — Eve Maxwell-Lyte was enthusiastically welcomed for the second of her recitals given in this City. Again as last year it was an occasion memorable for the subtlety and delicacy of the art represented both in the material and the manner of its presentation. Again too, the staging and costuming merit special mention.—*Daily Colonist.*

CALGARY

RECITAL CHARMS AUDIENCE — The most charming and most human recital Calgary is likely to hear in some time was given by Eve Maxwell-Lyte under the sponsorship of the Woman's Musical Club last evening. She has the peculiar gift of bringing folk from far off lands into the room. It is more than acting, it comes from a deep understanding of a certain universality in mankind. It was breath-taking to see how quickly she could change from a young girl to a tired old woman. All human things became vivid and interesting.—*Albertan.*

CLEVER IS THE NAME FOR EVE—That is if Maxwell-Lyte is the surname. She knows how to sing and the songs she presents and her interpretations of them are personal and very unusual. She has an extremely mobile face and great grace of gesture.—*Herald.*

REGINA

DELIGHTS AUDIENCE — As delightful as the artist herself was the program of songs presented by Eve Maxwell-Lyte to a large and very enthusiastic audience. Her gift was remarkable enough to arouse even the notoriously apathetic Regina listeners. The entire program was one of the freshest and most spontaneous to come to Regina in many years.—*Daily Star.*

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"AMONG THE MOST IMPORTANT VIOLINISTS NOW TO BE HEARD"

New York Herald Tribune, February 19, 1939

ISAAC STERN

NEW YORK TIMES

FEBRUARY 19, 1939.

ISAAC STERN GIVES A VIOLIN PROGRAM

Young Californian Is Heard in Recital of Classical Music at Town Hall

PLAYS BACH'S CHACONNE

Also Gives D Minor Partita and a Brahms Sonata—Rebner Is Accompanist

Among the best of the newer crop of home-bred violinists, remember the name of Isaac Stern, who played yesterday afternoon at Town Hall. This young man from California first displayed his talents here last season; yesterday he confirmed their excellences and established his title to mature artistry.

Technically, he is exceptionally well equipped. His tone is round and luscious, his bow is beautifully controlled, his fingers are facile and accurate. These mechanical elements being guided by a poised and sensitive musicianship, Mr. Stern could assume with full justification the serious responsibilities of the Brahms D minor sonata and the Bach D minor solo partita.

He and the pianist, Wolfgang Rebner, played the Brahms with the personal conviction that distinguishes the heart-born from the studio-born performance. It was a conviction that animated the whole interpretation and seduced the wary listener into an acceptance of certain important aspects which, on strictly musical grounds, might be open to question. For example, Messrs. Stern and Rebner indulged themselves in languorous tempi, pulling out phrases and sitting on chords with a meticulous deliberateness. In other performances this would be enough to make an audience fidget; here, however, consistent artistic purpose and real urgency of expression gave new effect to what would ordinarily have been a hazardous venture.

Mr. Stern undertook the Bach with no less success. His audience had reason to appreciate his sane feeling for form and phrasing, his awareness of style and—not to be discounted—his ability to make Bach's complex violin-writing pleasant to the ear.

Ben Pinchot

NEW YORK SUN

FEBRUARY 20, 1939.

Isaac Stern Plays.

Violin playing of uncommon technical solidity and musical distinction was to be heard on Saturday afternoon in Town Hall with the reappearance of Isaac Stern, a young instrumentalist who made an attention-compelling debut here last season. The earnestness that was suggested by the performer's choice of the Brahms D minor sonata, Bach's partita in the same key, and the Chausson "Poeme" was reflected in his playing of this music, an imposing list for an artist of any age.

Mr. Stern apparently has little patience with those who regard the violin primarily as a medium for display, and only subordinately as a means of communicating emotion. His Brahms was properly lyrical and vigorous, but beneath the formal patterns there was an intensity of feeling, a justness of sentiment that were as heartening as they were unusual.

In the unaccompanied Bach, the violinist led his listeners through performances of the allemande, courante, sarabande and gigue that, in their tempos and dynamic planning, provided a perfect setting for his broad and understanding playing of the chaconne. His fine tone and dependable fingers made an experience rather than an ordeal of this music.

I. K.

HIGHLIGHTS FROM HIS LATEST NEW YORK RECITAL

February 18, 1939

NEW YORK HERALD TRIBUNE

"There are several reasons why Mr. Stern should be included among the most important violinists now to be heard. He is a mature musician of excellent taste, equipped with a substantial, well-rounded technique and with a full-bodied, pure and resonant tone. Exceptional breadth of style, unfailing tonal transparency. His disclosure of the Brahms sonata was both impassioned and sensitive."

NEW YORK WORLD-TELEGRAM

"Mr. Stern again gave many indications that he possesses a remarkable talent. Musicianship of a high order, a fine technic and discriminating taste were ever present qualities of his playing."

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GEORGE ENGLES, Managing Director

Ballet Russe Begins New York Series

Return Engagement at Metropolitan Inaugurated—Hindemith a Guest for Production of His St. Francis

Four choreographic numbers, presented in previous engagements in New York, marked the inaugural of a series at the Metropolitan Opera House on March 13 by the Ballet Russe de Monte Carlo. Of added interest was the presence of Paul Hindemith to see his St. Francis Legend as executed by Leonide Massine, artistic director of the entourage. The German composer and Mr. Massine had worked together on this, and the fruit of their labor proved the most interesting of the ballets offered here some months ago.

With Mr. Massine in the title role, Nini Theilade as Poverty and other parts ably delineated by Michel Panaieff, Roland Guerard, Marcel Fenchel, Jeanette Lauret and Nathalie Kelepovska, and Efrem Kurtz giving an understanding reading of the Hindemith score, the result was a perfect fusion of choreography and music. If the opening night disclosed anything new, it was added authority of the participants. The composer was called to the stage to share the applause.

Lac des Cygnes, with Alicia Markova, Michel Panaieff, Vladimir Kostenko, and Mr. Guerard as principals, opened the evening. Following St. Francis came The Bluebird excerpt from Aurora's Wedding with Mr. Guerard substituting for Igor Youskevitch, and Mia Slavenska, both giving notable delineations, the former especially in excellent form. The ebullient Gaité Parisienne, to Offenbach music with Alexandra Danilova, Mr. Massine and numerous other principals, was again colorful and entrancing as the final number. H. A. S.

CARNAVAL PRESENTED

Carnaval, to music of Schumann; a choreographic presentation of Beethoven's seventh symphony; Spectre de la Rose, to Weber's Invitation to the Dance; and Gaité Parisienne were the offerings of the second current performance of the Ballet Russe de Monte Carlo at the Metropolitan Opera House on March 14, appreciated enthusiastically by a good-sized audience.

As in previous productions, Massine and Gaité Parisienne evoked the most excited interest of the audience, though the other dance expositions were warmly applauded for their expert delineations. H. J.

Lillian Reznikoff Wolfe to Hold New York Summer Course

Lillian Reznikoff Wolfe, teacher of piano in Brooklyn, N. Y., since 1918, and author of a music study course for class and individual instruction, is to conduct summer courses for teachers at Steinway Hall, New York, from July 10 to August 25. A graduate of the Institute of Musical Art of the Juilliard School of Music, she became associated with Stella Kosakoff Nahum of New Haven, Conn., particularly in two-piano ensembles in both their own work and for students. This association led to the evolution of a music study course which has been published. At her Brooklyn studio she has presented piano and musicianship courses for beginners, intermediate and advanced pupils and also for teachers. The summer courses are to cover first year fundamentals, piano literature, technic building and musicianship, the latter especially for the integration of ear training, theory, analysis and the history of music as applicable to piano study.

Avis Bliven Charbonnel Heard with Roth Quartet

PROVIDENCE, R. I.—Avis Bliven Charbonnel, pianist, was the assisting soloist at the Roth Quartet's program on February 8 at the Plantations Club. She was heard in Dohnanyi's piano quintet (No. 1), a work melodic in style and content and showing little of the composer's later style. Mme. Charbonnel gave able assistance to the four string players, the ensemble providing a sensitive and poetic publication. The pianist revealed admirable technic, fluent and polished style, and her warm and colorful tone blended notably with that of her associates. Haydn's D major quartet (op. 76, No. 5) and Beethoven's F major quartet (op. 59, No. 1) were played with excellent coordination, velvety tone and complete understanding by the quartet. M. W.

Florence Foster Jenkins Sings for New York State Women

Florence Foster Jenkins, soloist for the March 3 meeting of the Society of New York State Women (Mrs. Robert A. Barry, president), sang an aria from The Magic Flute (Mozart); Hungarian songs in native language and costume and songs by Caccini, Bach-Gounod, Strauss, and Rossini, with Olga Bibor accompanist.

Juilliard Summer School Names Faculty Additions

Edouard Dethier, violinst and teacher, has been named to the faculty of the Juilliard Summer School for this season. After an absence of two seasons, Louis Persinger returns to the string department which also includes Louis Bostelmann, Samuel Gardner, Sascha Jacobsen, Hans Letz and Charles Krane. Mr. Letz is again to conduct classes in chamber music and mixed ensemble; Mr. Gardner in graded violin teaching methods and materials. Mr. Bostelmann is introducing a course in the art of practice, stressing technic, memorization and interpretation.

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Weingartner Conducts Again And Wins Hearers in London

Boult and Sargent Lead Interesting Programs—Feuermann and Curzon Among Appreciated Soloists

LONDON—Weingartner's appearance in Queen's Hall at the head of the Philharmonic Orchestra drew an appreciative audience to hear that conductor's brilliant readings of Berlioz' Benvenuto Cellini Overture, Beethoven's first and Schubert's C Major symphonies. At a later concert, Weingartner provided memorable moments in Beethoven's fifth symphony, a Sinfonietta by John Christian Bach, and Brahms' variations on a Haydn theme. Audiences on both occasions were unusually demonstrative.

Sir Adrian Boult and the BBC Orchestra gave a well balanced reading of Schubert's Unfinished Symphony. Fragments from Alban Berg's Wozzeck provided a welcome stimulant, each excerpt seeming packed with tense, constructive thought. May Blyth, soprano, was the capable soloist. Strauss' Ein Heldenleben concluded the session.

Dr. Malcolm Sargent and the London Philharmonic Orchestra gracefully phrased Haydn's Sinfonia Concertante, assisted by soloist David McCallum, Anthony Pini, Leon Goossens and John Alexandra, all recruited from the orchestra. Jean Françaix' Le Jugement du Fou made a great deal of noise implying gaiety, but only achieved restless impatience. In contrast Vaughan Williams' quietly pensive Pastorale symphony provided a welcome relief. Emanuel Feuermann was the excellent soloist in Dvorak's cello concerto.

At a Sunday Pop concert at Queen's Hall, Charles Hambourg and the London Symphony Orchestra excelled in Mendelssohn's Hebrides Overture. On the other hand, Mozart's G minor symphony was only competently read. Clifford Curzon, pianist, played Mozart's A major concerto with elegance, rhythmic firmness and expressive finesse.

HUGH LIVERSIDGE

Daniel Harris Heard as Orchestral Soloist

Daniel Harris, bass, was one of the soloists in the recent concert presented at Wellesley College by Nadia Boulanger, conducting forty-two members of the Boston Symphony Orchestra. He was also heard with that ensemble, under Mme. Boulanger's direction, in the Lili Boulanger Memorial Fund Concert in Symphony Hall, Boston. On April 13, 14 and 16 he is to sing the role of Melot in the concert version of the second act of Tristan and Isolde presented in Carnegie Hall by the New York Philharmonic-Symphony Society.

Mozart Boys' Choir Ends Novel Tour by Bus

Completing a tour of sixty-one cities in twenty-six states under the direction of the Metropolitan Musical Bureau, the Mozart Boys' Choir, led by Dr. Georg Gruber, sailed from San Francisco, March 25, for engagements in Hawaii and Australia. The twenty boys traveled by bus and did not miss an engagement, although they encountered blizzards several times *en route*. The bus served as a schoolhouse and two teachers conducted classes as the coach rolled across the continent. The choir, which was quartered in Catholic schools on the tour, returns to this country next January for another tour.

Arnold Eidus in Recital at Barbizon-Plaza

In an exacting program which included the Corelli-Kreisler La Folia, Tschaikowsky's concerto, and a group by Wladigeroff (including the interesting Bulgarian Rhapsody), Bloch, Sarasate and Wieniawski, Arnold Eidus, young violinist on March 11 at the Barbizon-Plaza, disclosed the development of a talented prodigy into a mature artist. He played with poise, a serious approach to his list and scintillating technic and gave evidence for believing that his dexterity is but a means to an end. His mother, Sonia Eidus, provided adequate accompaniments. The large audience was appreciative.

G. F. B.

Morton Bowe and Creighton Allen Present Yonkers Program

Morton Bowe, tenor, and Creighton Allen, pianist, recently offered a joint program for the Chaminade Club of Yonkers, N. Y. Mr. Bowe sang an aria from Die Meistersinger and songs of Hageman, Rachmaninoff, Warlock, Foudrain, Szulc, Lalo, Robison, Gershwin and Herbert. Mr. Allen played MacDowell's Norse Sonata and items of Schubert, Brahms, Chopin, Liszt and his own capriccio.

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French Violin Making
FROM ITS ORIGINS TO THE PRESENT TIME

By IRVING SCHWERKÉ

It is by imbibing deeply of Latin classicism, that French genius, which has so perfectly allied the Celtic soul and Italian form, has been able to disclose itself as the most artistic and the most perfect genius of European civilization.

For a long time, first honors in the art of violin making went to Italy, but towards the end of the 18th century, Nicolas Lupot, "the French Stradivarius," won first place for France—and France has kept first place ever since.

Even in that early epoch there were strongly defined traditions. For example, towards the second half of the 16th century, in Lorraine, thanks to such men as MEDARD and RENAULT at Nancy, and DIEUDONNE - MONTFORT at Mirecourt, a sharply defined rivalry existed between the French and the Italian schools, of which latter, André AMATI at Cremona and GASPAR DA SALO at Brescia, realized the forms of our actual bow instruments.

NICOLAS LUPOT
1758-1824

Since that time France has given over two thousand violin makers, and over two hundred bow makers to the Art. The Cremona and the Brescia schools have died and completely disappeared, and for more than three centuries now, the art of violin making—more flourishing and vital than ever—has been developed and increased at Mirecourt and Paris.

It was about 1738 that the appelation of *luthier* (originally any musical instrument maker) was first used particularly to designate makers of string and bow instruments. In the 16th century these *luthiers* were called *fesseurs de violons*, in the 17th they were known as *violoniers*. The Dukes of Lorraine, recognizing the importance of the Lorraine School, the Duke François, on May 15, 1732, granted charters to the *luthiers*, and other makers of musical instruments, of the cities of Mirecourt and Mattaincourt. Further irrefutable confirmation of the ancient renown of French violin making is found in the fact that, way back in those early times, the Master-Luthiers of Mirecourt, taking a united stand against "the abuses which have crept into the profession," requested that they be accorded the standing of a "*corps de Maitrise*, which, in serving the public good, would preserve the fame which the City of Mirecourt had acquired as a locality where resided only skilled makers of instruments." It is further interesting to remark that these *fesseurs d'instruments à archet* took Saint Cecilia for their Patron Saint and that, every three years, they elected a "Corporation Master" who was sworn into office by the Lieutenant General, two Aldermen, and one of the Guild Deans of Mirecourt.

In order to be received as a *luthier*, the aspirant to such honor was obliged to serve eighteen months as an apprentice, to have good recommendations, to make a master-piece according to indications given by the Masters and the Aldermen, and finally, to be examined by a group of Masters of the Corporative Body, these latter appointed by the Chief Master of the confraternity. The entrance fee was fifty francs; twenty-five for the State, twenty-five for the confraternity. Sons of masters, as also those who married the widows of masters, paid only twenty-five francs. An artisan coming to Mirecourt to work, was obliged to give his former master six weeks notice that he was leaving and to produce his apprenticeship documents, — failing which, he had to do his apprenticeship all over again! Article 4 of the Bi-laws gave the Corporation Master (two Aldermen always accompanied him on these inspection tours) the right to appropriate all badly made work and to fine delinquents a franc for every defective piece. These "visits" took place four times a year.

Article 7 of the Bi-laws explains why the ancient Mirecourt *luthiers* marked their instruments with a hot iron, both on the in and outside of the back. It was a sort of legal control of mastership, and "Every part of an instrument," the Article reads, "shall be marked by the Master in charge, who will be obliged, upon verbal request, to go personally to the workman's shop and see to it that the name and surname of the workman who made the instrument, are marked upon it, for which service the said Master will receive a payment of six *deniers* for every part of an instrument thus marked."

Rules and discipline like these naturally exercised a profound influence on the formation and development of the French School, which School the talent—and frequently the genius—of French artisans succeeded in advancing to the front rank, the history of the Art in France showing a steady evolution from the MEDARD'S to Nicolas LUPOT, including such names as Claude PIERRAY, LOUVET, Jacques BOCQUAY, and continuing with such as GAND, ALDRIC, THIBOUT, the SYLVESTRE'S, J. B. VUILLAUME, the BERNARDEL'S, the JACQUOT'S, CHANOT, HENRY, REMY, LECLERC, and many others. And here it is significant to note that MEDARD'S violins were so generally taken for AMATI'S—Medard collaborated with Amati in making the instruments for the chapel of Charles IX, King of France—that the instruments of this French master have become unfindable, all of them having been re-marked to the advantage of Amati or Alexandre Gagliano!

In all epochs the Lorraine *luthiers* have come to Paris for the "consecration" of their work, Paris offering them the advantages of a rare aesthetic atmosphere, of permanent contact with artists and the most celebrated international virtuosos, not to overlook symphony orchestras, the many schools, and the National Conservatoire. The development of musical technique and orchestration, along with the constant co-operation of *luthiers* and musicians, have elevated the Paris School to the highest degrees of the Art.

Practically all the luminaries in French

(*Continued on page 26*)

Stokowski Back at Helm for Philadelphia Players' Concerts

Nadia Boulanger and Co-artists Present Gallic Novelties—La Scala Opera in Double Bill—Modern Piano Works Offered

PHILADELPHIA.—Leopold Stokowski returned here to conduct the orchestra for three weeks, the first concerts being those of March 17 and 18, when the Academy was virtually sold out for each day. The program opened with the Bach toccata and fugue in D minor. This was followed by the Brahms Variations on a theme of Haydn, and the Magic Fire Music of Wagner, the latter preceded by most of the closing scene, (Mr. Stokowski's own transcription, and a very comprehensive one). Finally came the Shostakovitch fifth symphony. Throughout the concert one was conscious of the amazing and individual ability of this conductor to gain effects secured by no other. There was not a moment when one's interest could flag, or when the orchestra was not giving its utmost. The ovation was tremendous, and on Saturday after saying a few words of pleasure at being back to "conduct this magnificent orchestra," Dr. Stokowski played another number, Night on the Bare Mountain by Moussorgsky, in his new transcription.

THE "BOULANGERIE"

The Philadelphia Orchestra concerts of March 10 and 11 were of exceptional interest, due to the fact that Nadia Boulanger conducted the second part of the program, the only woman who has ever conducted the Philadelphia Orchestra. It is a tribute to her wonderful artistic power, and lack of all ostentation, that one was scarcely conscious of the conductor, in the beauty of the readings, and authoritative hold which she had at all times on the orchestra. The numbers in the last part of the program were Pour les Funerailles d'un Soldat by Lili Boulanger, her younger sister whose death in 1918 cut short a brilliant career as a composer. A delightful piano concerto was composed and played by Jean Françaix, a pupil of Mlle. Boulanger. Five madrigals by Monteverdi proved to be one of the loveliest parts of the program, as sung by Noemie Perugia, Natalie Kedroff, Hugues Cuenod, Doda Conrad, individually or in ensemble, with Mlle. Boulanger playing parts of the accompaniment standing at the piano, and also directing the cellos or double basses. The final number was an overture by Szalowski, another pupil of the famous Frenchwoman, who gave it a sensitive reading. Saul Caston, associate conductor of the orchestra, directed the first half of the program, the Bach Suite (No. 3) in D major, and the Beethoven first symphony, giving artistic interpretations.

LA SCALA FORCES IN DOUBLE BILL

The Philadelphia La Scala Opera Co. presented the familiar double bill on March 7, before another capacity audience, with great success. Julia Peters took high honors in Cavalleria Rusticana, with the following also proving very acceptable—Ivy Dale, Arsen Tarpoff, Rocco Pandiscio and Emma Burnard. A very well balanced cast sang Pagliacci —Sydney Rayner, Marie Zara, Robert Weede, Joseph Kalafatich and Costanzo Sorvino. Especially fine were the prologue sung by Mr. Weede and the Lament sung by Mr. Rayner. Miss Zara was also excellent and Mr. Kalafatich could really act and sing, a rarity in the part of Silvio. Mr. Simeoni was the good conductor.

MAHLER CONDUCTS WITH JULIA PETERS AS SOLOIST

Fritz Mahler as guest conductor and Julia Peters as soloist, were the attractions of the Philadelphia Federal Symphony Orchestra concert on March 12. Miss Peters sang excerpts from Tannhäuser and Die Walküre, with beautiful tone and understanding, receiving a great ovation. Mr. Mahler, as always, conducted with knowledge and authority, the Tschaikowsky fourth symphony, and four Wagner numbers.

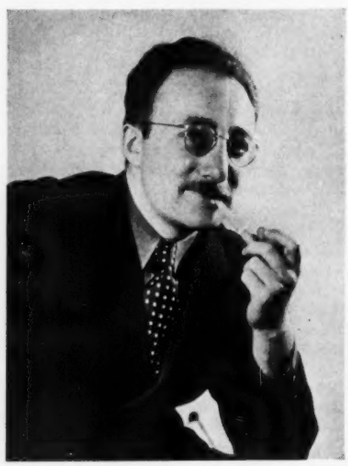
The third in the Modern Chamber Music Series was given on March 13 by Paul Nordoff, pianist, when he played works of Debussy, Ravel, Mompou, Prokofieff, Bartok, Hindemith, and as encores, compositions of Debussy, Lecuona, Casella and DeFalla. Mr. Nordoff again exhibited his superb technical and musical equipment to excellent advantage and to the evident enjoyment of the large audience.

Angna Enters, remarkable dancemime, on March 9 presented the final attraction in the All Star Concert Series, under the local management of Emma Feldman. Miss Enters provided an evening of most unusual entertainment, with her clever and delightful presentations, ranging from the humorous to the tragic. She was equally effective in each and kept her audience with her at all times.

M. M. C.

Milton Kaye Active as Concert Soloist and WOR Lecturer

Milton Kaye, young concert pianist heard frequently in the last few seasons as soloist with major orchestras, is engaged in a variety of musical activities. In January he was heard in Haydn's D major concerto and John Powell's Negro Rhapsody with the Federal Symphony



MILTON KAYE

Orchestra. In March he gave the first performance of Morton Gould's Sonatina at the Town Hall Club concert of the American Composers' League. Other appearances in March were solo recitals at Antoninette Ward's Van Dyke Studios and at the Continental Club. On March 20 he accompanied Bernard Parronchi, cellist, at his Town Hall recital. Today, April 1, he is scheduled to appear as piano soloist at the Wanamaker Auditorium, and on April 29 he plays a program of works by Bach, Beethoven, Brahms, Chopin, Ravel, Debussy and Gould in Carnegie Chamber Music Hall.

Mr. Kaye is on the musical staff of WOR and has been heard frequently as guest soloist with the Wallenstein Sinfonietta under the direction of Alfred Wallenstein and the Bamberger Little Symphony. He also has appeared in chamber music programs on the air and in concert with the Perole String Quartet and the American Art Trio, and with the violinists, Adolf Busch and Erica Morini (whom he accompanied on her entire American concert tour of 1937-38), with Eddy Brown and Georges Barrere, flutist, and is now heard in the piano-viola series with Milton Katims on the Mutual network. Mr. Kaye is also musical commentator on these programs.

Mr. Kaye won the 1937-38 MacDowell Club Young Artists' Award. He made his debut with the Philharmonic Symphony Orchestra last summer at the Lewisohn Stadium.

Erno Balogh in Fourteen Recitals Within Month

Erno Balogh, pianist-composer, in the month between January 16 and February 16 gave fourteen recitals, including one period where in a week he gave five programs in as many different states. Four of these were at colleges, Wabash College, Crawfordsville, Ind.; Lindenwood College, St. Charles, Mo.; Teachers State College, Bowling Greene, Ky.; and Colby College, Waterville, Me. Last month he appeared at Salem, N. J., Warren, O., and Beaver Falls, Pa. Tonight Mr. Balogh plays at Indiana, Pa.; on April 3 in Uniontown, Pa.; 10, Butler, Pa.; 12 at Wellsville, N. Y.; and 14 at Berwick, Pa.

The Madrigalists Under Tenney Management

The Madrigalists, seven American singers who have been heard in sixteenth and seventeenth century music of continental Europe and American folksongs, are now under Tenney Management. The group, Helen Snow, Margaret Dodd, Electa Havel, Mary Bonar, Wendell Robinson, Earl Berg, Philip Miller with Arthur Lief, musical director, were heard on March 22 in the Carnegie Chamber Music Hall, New York.

Helen Teschner Tas

American Violinist

NEW YORK

(Soloist with Chamber Orchestra, André Polah conducting)

- Her interesting and imaginative readings of Bach's E major concerto, Chausson's *Poème* and Mozart's D major concerto were well and enthusiastically received. *Journal-American.*
- A performance characterized by comprehensive technical skill and sound musicianship, understanding of the style and spirit of her music, and notable spirit. *Herald Tribune.*
- The early concerto went with infectious rhythmic swing, and like the Chausson *Poème* which followed was both direct and communicative. A large audience responded with enthusiasm. *Times.*
- Mme. Tas' solid attainments as a violinist are well-known. *Sun.*
- A sympathetic audience received warmly her artistic renditions. *Post.*

In addition to solo appearances HELEN TESCHNER TAS is available for joint concerts with ERNST VICTOR WOLFF, harpsichordist and pianist

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Rochester's Colorful Fare Ranges From Symphonic Novelties to Ballet

Hanson Leads American Composers' Concert—Iturbi Introduces Score by Ugarte—Monte Carlo Dancers, Rosenthal and Tibbett Among Visitors

ROCHESTER, N. Y.—Lawrence Tibbett gave a recital in the Eastman Theatre on February 24, in which his dramatic ability and choice of songs won immediate and continued approval from his audience. Mr. Tibbett sang a variety of German, Italian and English numbers. He was especially good in the English songs and operatic arias, in which his engaging personality and dramatic talent came to the fore. Stewart Wille, his accompanist, also presented a group of piano pieces.

Scott Malcolm and Reginald Godden on February 20 provided a two-piano concert for the Rochester Teachers' Association. Mr. Malcolm and Mr. Godden are a well integrated piano team and they gave a thoroughly enjoyable program with good sense of style and fine tone. They played selections by Mozart, Bach, Saint-Saëns, Arnold Bax and Rachmaninoff.

NATIVE COMPOSERS' CONCERT

Dr. Howard Hanson conducted the Civic Orchestra in an American Composers' Concert on February 23 including William Grant Still's symphony (No. 2) in G minor, Walter Piston's ballet suite from The Incredible Flutist, Gail Kubik's suite for orchestra (op. 7) and the Comedy Overture on Negro Themes by Henry F. Gilbert. Mr. Still's Symphony presented well-knit thematic material and interest. Piston's Incredible Flutist was filled with stimulating rhythmic variety and was charmingly delineative as program music. Gilbert's overture sounded eclectic and Mr. Kubik's suite somewhat dull.

Charles Riker gave an all-Debussy piano recital in Kilbourn Hall on March 1, including some Preludes, Images and Estampes. His playing excelled in the brilliant numbers, such as the Etudes and Gardens in the Rain.

PHILHARMONIC ORCHESTRA IN NOVELTY

Jose Iturbi conducted the Philharmonic concert on March 2 in the overture to Oberon, Schubert's Symphony No. 7, Moussorgsky's Pictures at an Exhibition, and the American premiere of Ugarte's Suite (No. 2), De Mi Tierra. The Ugarte composition was pleasantly pastoral but not an outstanding work. The Oberon overture was well done and the Moussorgsky proved a colorful close to the program.

The Hart House String Quartet gave a concert on March 3 at the Hochstein Music School. The superior playing and musicianship of the group were evident throughout the program, which included the Mozart quartet in D major, the quartet by Delius, and Brahms' quartet in A minor. They played the Mozart with delicate freshness and the Delius with beautiful, sonorous tone. Chamber music presented by a group like the Hart House Quartet is a privilege to hear, for their performance was polished and artistic.

On March 5, the Civic Orchestra, Guy Fraser Harrison conducting, presented Alec Templeton as guest soloist to a full house. The audience was so enthusiastic over Mr. Templeton's Bach Goes to Town and his very clever Improvisations that Mr. Harrison relinquished one number of the scheduled program to him. It was a highly entertaining evening.

The new Ballet Russe de Monte Carlo came to the Eastman on March 9. Saint Francis, a new ballet with choreography by Massine and music by Hindemith, was interesting in its ability to sustain the feeling and color of the Middle Ages. Les Elfs, with the lovely Mendelssohn Midsummer Night's Dream music, was charming in its delicacy. Gaité Parisienne, a lively ballet, with the Offenbach can-can, featured Leonide Massine as the wealthy Peruvian.

Moriz Rosenthal received loud applause and cheers at a concert he gave at the Auditorium on March 11 under the auspices of the Big Brothers and Sisters Council. Mr. Rosenthal included in his program Beethoven's sonata (op. 109), a group of Chopin pieces played with exquisite, singing tone, a Chopin-Liszt Polonaise, and the Schubert-Liszt Linden Tree. Rochester is fortunate to have heard Mr. Rosenthal during his fiftieth anniversary tour.

Nicholas Konraty and George MacNabb, both of the Eastman School faculty, gave a joint recital in Kilbourn Hall on March 14. Mr. Konraty's performance of a group of Russian songs, the Goossens Prose Lyrique, and the humorous Stravinsky Tilimbom, was one of sincerity and artistry. Mr. MacNabb, a competent pianist, brilliantly played a group of Chopin numbers, Liszt's Sonnetto 104 del Petrarco, Trois mouvements perpetuals and a toccata by Poulenc, and Impromptu (op. 31) by Fauré. L. L.

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ZLATKO BALOKOVIĆ

Photo by Geoffrey Landesman, Cleve

1938-1939

SOLOIST WITH

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SOLOIST WITH

BOSTON SYMPHONY ORCHESTRA

MARCH 3-4, BOSTON

Boston Herald, Mar. 4, 1939

There is brilliant passage work for the solo instrument, whose opportunities the composer has at no time neglected. The contrasts of the violin with the full power of the orchestra are also **ingeniously wrought.**

Mr. Balokovic is obviously an expert violinist. His performance was one of great dexterity and finish. Nor did he neglect, without overdoing, the lyrical side of the concerto. It was a thoroughly confident and easy performance, without being aggressive or indifferent. He seemed to relish, with the able support of conductor and orchestra, bringing out the qualities of the music.—Alexander Williams.

Boston Globe, Mar. 4, 1939

Mr. Balakovic **has a polished technic, and he produces a rich, luminous tone. His playing is vital and full of expression, yet beautifully poised.** So far as could be judged from a new work, the composer may be congratulated upon the presence of a soloist whose performance was both sympathetic and **irreproachable.**—C. W. D.

Christian Science Monitor, Boston, Mar. 4, 1939

Of the performance by Mr. Balokovic **it is easy to speak in terms of praise.** His **technical equipment is good and he exercises good taste in his performance.** The program book informed us that Mr. Balokovic gave the work its first performance in 1937. It was evident yesterday that he found it congenial material, and his performance of the final measures, which are very effectively written, **was admirably compassed.**—G. M. S.

Boston Post, Mar. 4, 1939

Mr. Balokovic, who has not been heard here in some time, **is an excellent violinist.** The work is scored with the composer's usual skill for large orchestra in which many instruments of percussion are employed.

Boston Evening American, Mar. 4, 1939

BALOKOVIĆ'S VIOLIN ENTHRALLS HEARERS

To hear Zlatko Balokovic's violin playing for the first time **is a rare experience.**

That the experience was not vouchsafed to a Boston audience until yesterday afternoon when the distinguished Yugoslavian appeared as soloist with the Boston Symphony Orchestra is cause for wonderment.

During his present American sojourn **he has lavishly expended his flawless playing** on John Alden Carpenter's Violin Concerto. Having previously introduced the work at the concerts of the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Cleveland Orchestra, yesterday's performance found **Mr. Balokovic skimming over the difficulties of the score with fluency and aplomb.**—Ruth Marsters.

MARCH 9, NEW YORK

New York Times, Mar. 10, 1939

VIOLINIST PLAYS CARPENTER'S CONCERTO, HEARD HERE FOR THE FIRST TIME

Poetical Atmosphere

The ending has poetical atmosphere, the violin sustaining a high E, while the mellow and reverberant tones of the vibraphone sound underneath.

Mr. Balokovic's interpretation of the piece was a **feat of unusual virtuosity and musical acumen.** To the technical and rhythmical problems he brought **confidence and authority** and an **ample technique and sensibility.** The audience received both player and conductor well. The difficult violin part is stuff to make all but the **confident virtuoso tremble.**

Its problems, especially the rhythmic ones, demand clear musical thinking and a player capable of holding to his own through no matter what conflicting rhythms or counter-effects.—Olin Downes.

New York Sun, Mar. 10, 1939

This was a first New York performance of a composition completed in September, 1936, and since that time played at orchestral concerts in Chicago, Los Angeles, Cleveland and Boston, each time with Mr. Balokovic as soloist. The Yugoslav violinist presumably has taken counsel with the composer in working out the details of his interpretation, thus qualifying himself as something of a specialist in this concerto. **His performance of it last night was one of winning tone and technical brilliance, very much alive and brimful of** enthusiasm.—Oscar Thompson.

New York Herald Tribune, Mar. 10, 1939

The performance itself was wholly admirable. **Mr. Balokovic made light of the intricacies which abound in the concerto, his tone was consistently vibrant, his intonation secure,** and there **was no want of ardor** in his disclosure. The accompaniment was all that could be desired in all respects.

New York Post, Mar. 10, 1939

Mr. Balokovic is apparently a violinist of infinite technical resources and he appeared to be one who is entirely familiar with the various harmonic and instrumental aspects of the concerto, and more particularly with Mr. Carpenter's idiom. At any rate, the composer can surely ask no more than that the piece stand or fall by the playing last night.—Edward O'Gorman.

NADA ENTIRE 1939-40 SEASON

IPSHIRE AND EASTERN CANADA, MONTH OF OCTOBER—NEW YORK RECITAL NOVEMBER 18

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NEW YORK — APRIL 1, 1939 — No. 2984

Station BACH continues to send out wonderful vibrations throughout the musical world.

—o—

Often grand opera in English sounds like one of the tongues born at Babel.

—o—

The Metropolitan Repertoire

Since the Metropolitan Opera is now engaged in touring, interspersed with special performances in its New York house, and returns for a gala Wagner series during the first weeks of the World's Fair in May, the season cannot be said to have really closed. But the official figures are in, and the annual listing shows a total of thirty-seven operas (six restorations), sixteen in Italian, fourteen in German, six in French, and one (Amelia Goes to the Ball) in English. In all there were 125 performances on Broadway, ten at intervals in Philadelphia, two in Hartford, one each in Rochester and Newark, three in Baltimore, twelve in Boston, eight in Cleveland, and four each in Dallas and New Orleans.

The management has cannily kept close to the public's tastes during the years of recovery, but this season added somewhat to its personnel and its repertoire. The attitude of the larger body of supporters is now definitely more serious than a few years ago, and the perennial appeal of Wagner at the box-office was again a feature of the season. Of the restorations, the performances ran in this order: Orfeo and Louise, 5; Falstaff and Thais, 4; Fidelio, 3, and Boris Godounoff, brought back in the last week and attended by two crowded houses. The Gluck opera was beautifully produced, one of the best achievements of the company in recent years.

Among the Wagner works, Tristan proved a best-seller, with eight packed audiences; Lohengrin and Tannhäuser had seven hearings; Die Walküre and Siegfried, five; Götterdämmerung and Parsifal, three; Rheingold, two, and Meistersinger, alas, only one. Aida topped the Verdi list with seven, followed by Otello, Falstaff, Rigoletto, Trovatore, Traviata, and Simon Boccanegra. La Boheme had six, Tosca four hearings. There was no other Puccini work this year, which prompts a query as to what has happened to Madam Butterfly? Besides the two French restorations, Manon, Mignon, Lakmé and Carmen together were sung only ten times, and the last-named but once. The three Strauss music dramas, Salomé, Elektra and Der Rosenkavalier, each had three offerings, and the German roster besides those already mentioned held one Hänsel und Gretel.

Mozart continues to be represented only by Don Giovanni, done twice—and none too perfectly. If there is any department in which an opera house of the Metropolitan's scope and recent repertoire strength could extend its prestige, it would be by the inclusion of at least one other of this master's works. Consensus of opinion would doubtless nominate The Marriage of Figaro, difficult as it is to cast, for this honor.

The matter of American opera, apart from the effective Menotti comedy, is somewhat puzzling. In the year of an international exposition in its home city, one might expect the Metropolitan to exhibit to foreign visitors a review of what has been done in this field. Surely one or more of the Taylor works, Gruenberg's The Emperor Jones, and perhaps a ballet or two such as Carpenter's Skyscrapers and Gilbert's Dance in Place Congo, would have given interesting variety to such a series. But other plans are said to be on foot to produce at least three native stage works for visitors to the World's Fair, if not in the opera house, then in the theatre on the exposition grounds.

—o—

English As She Is Sung

In Fort Worth, Tex., where the subject of opera in the original tongue vs. translation has been threshing up a controversy—proving that the old songs are still the best—E. Clyde Whitlock, correspondent of the Musical Courier, pens some common sense comments in his column of the Star-Telegram:

"Fundamentally [he writes] we hold eye to eye . . . with those who believe . . . that opera never should be translated. Certainly only in the original can the perfect welding of text and music be preserved.

"But we believe that to achieve a full enjoyment of opera, which is at best a fabric of compromises, a compromise not only is justified but demanded. We emphasize the word 'full' in this connection. Those auditors whose sense of verbal euphony and rhythm is so acute as to be sensitive to occasional gaucheries are so vastly in the minority that they might be asked to endure a certain mortification of their sensitive natures for the good of the general. It is the general who pay the bills.

"The merits of the matter rest upon a much more fundamental basis . Why should there be a text at all? The Florentine intellectuals who made the first beginnings of modern opera were wholly concerned with the intensified proclamation of a text. With the exception of two periods when opera got out of hand, becoming merely a glorified concert, ministering to the vainglory of the singers, such has remained the ideal behind the music drama.

"Completely to ignore the rights of the text to be understood is tantamount to admitting that it would be equally sensible for an Italian composer to write an opera for Italian audiences to the familiar syllables of solmization, or the time-table or the spelling book.

"It is only the English-speaking world which never should know what is going on on the operatic stage. . . . The Italians must have all Italian, the French demand French and the Germans their own tongue. Why? If the opponents of translation would answer that question honestly we should have a practical basis for the true popularization of opera in our country. Do the purists fancy that these peoples, culturally far older than we, are artistic charlatans, obstinately incapable of appreciating the principles and practice of artistic fitness? . . .

"It will be asked, 'Shall we then have Wagner translated into English?' We admit that gives us pause. Yet we should gain far more than we should lose. We might be disillusioned to find that the gods speak in the manner of common mortals, but we could gain an insight into matters of far more consequence than the mere visible action. . . . It would be far better to subject a few supersensitive hearers to some graceless bungling of prosody and accent than to keep the entire audience, the allergics themselves included, unaware of all except the mere obvious action. But perhaps we enjoy being humbugged. Have we in this country ever one time really heard an opera? No!

"We return to the proposition that the entire situation is one of compromises. Every one will take his choice according to his temperament and—or—his convictions. As long as those who pay the bill are satisfied we shall continue to have our opera. Yet there might be new hundreds of thousands interested in it."

To these excellent sentiments, felicitously expressed, one can add only that translated opera depends for its success not so much with the public, which has on numerous occasions shown that it liked this form, but with the boards of directors, impresarios, singers, conductors, stage managers, coaches, prompters who dominate the lyric drama in our country.

If by more or less drastic decrees the government should declare tomorrow that opera in any other tongue than English was un-American and not to be tolerated, we believe that opera-giving would go on. People would soon accustom themselves to the change and like the new way as well as or better than the old. That would require a sort of Fine Arts Dictator, an innovation that would cause many people to shudder, although the motion picture industry has long been benevolently governed by an unofficial censor.

The only other way we can think of, in order that the form should thrive, would be for opera-in-English productions to be so well done that they would prove immensely more profitable at the box-office than the regulation variety. This has not yet, alas, proved to be the case, but there is always room for hope. . . .

—o—

Federal Project Gains

Setting forth a summation of results to date since the Federal Music Project was organized some five years ago, the offices of that organization marshal some impressive statistics.

A report by Nikolai Sokoloff, national director of the Federal Music Project, covering a compilation to March 1, 1939, states that public performances have been given 6,772 compositions by 2,034 American composers, or those residing in the United States, since October, 1935, by musicians on the Federal Music Project rolls. In addition, 510 transcriptions by 121 American arrangers have appeared on the Project's programs. Of these composers and arrangers 301 are now or have been Project musicians.

The programs "have touched the whole field of American music from Colonial and pre-Revolutionary days to the present," but of the 2,034 composers listed in the compilation 1,114 are living today, and they are represented by 4,294 compositions, or more than 60 per cent of all the American works performed. The Composers' Forum-Laboratories of New York City, Boston, Philadelphia, Cleveland, Detroit, Chicago, Milwaukee, the University of Minnesota, Oklahoma City and Los Angeles, have presented the compositions of 330 individuals.

Another compilation made by Dr. Sokoloff's office lists 192,904 programs or performances before an aggregate audience of 128,268,000 persons for the period between October, 1935, and February 1, 1939. These include 23,177 pupils' recitals, predominantly in rural areas where the Music Project carries on an extensive educational activity. Federal Symphony Orchestras have given 16,359 programs with an aggregate of 12,244,000 listeners; smaller concert orchestras and bands have been heard by more than 75,000,000 persons in 90,731 programs; choral groups have been heard in 11,659 performances, and there have been 727 presentations of grand and chamber operas, operettas and musical comedies.

Even greater scope—and possible significance—attaches to the compilation which the Project is making of an Index of American Composers, listing works in every form, which in time may come to be the standard reference source on this subject. Dr. Sokoloff rightly says that "if out of these hundreds of compositions, even one or two authentically vital and lasting works should appear, the whole cause of American music would be advanced."

That this development makes its influence felt even in other countries is shown in the comment by a British writer, James Agate, that the WPA was "far and away the most important thing" he came across during his visit to the United States in 1937.

VARIATIONS

By Leonard Liebling

Today's is a Springtime Variations, with its compiler and contributors in appropriately merry mood.

* * *

First to come through is Marie Dickoré (Cincinnati correspondent of the Musical Courier) with a generous and amazing sheaf of material. "Daily newspaper advertising here," she communicates, continues to go to music. I have sent you previous examples. The latest is the display of our Rollman's, announcing their Rhythm Step Shoes.' (Ought to get one anywhere in time!—L. L.) Then I would call your attention to Nixson Denton, Cincinnati's sports editor and humorist (Times-Star), who says that three famous composers are Mendelssohn, Morphine and Joe Louis. (How about sleep?—L. L.) He also asks whether John Charles Thomas, who sings Carmen on the operatic stage and God Save the King in the halls of Congress, should not be called a 'Tory-ador'?

"One of the best things recently published in the Nixson column is the letter of a correspondent, who studied the Times-Star 'Society' page the morning after a Josef Hofmann recital, and says that of the 116 fashionable persons mentioned by the reporter as being present, and his account of their activities, the tabulated result is this:

Vociferously acclaimed	2
Vigorously applauded	4
Enjoyed concert	19
Promenaded	9
Accompanied by	16
Joined by	22
Came from the club	11
Chatted	4
Chatted gaily	2
Made congenial groups	3
Came from no place, going no place—just sittin'	24

"And here is something else, of profitable interest to your paper. Mrs. Betty McMahill, president of the Terrace Park Club (unique in that it is the only music club in our local group of such clubs which includes the men folks), tells me that at each meeting someone gives current events in music from this country, and a second member relates those from abroad. It so happened that, at a meeting recently, the gentleman who was to take over the European events was not prepared, so Mrs. McMahill handed him her copy of the Musical Courier (which she always takes to the meetings) and suggested that he find some appropriate items in it. He looked through the paper, and then gave a prize-winning talk on—Stars in Bathing Suits! . . . It seems that he had never before seen opera artists in anything except the costumes demanded by the operas they sang in, and the idea that these were everyday men and women inspired him completely and led to his prize-winning triumph.

"Shall I tell you about the authentic incident, not a thousand miles from here, when at an outdoor performance of a Mozart opera, the Anglicizer of the libretto was called upon to take bows, and an elderly lady asked her neighbor, 'Who's that, Mozart?' And about the colored musician who appeared before Lieutenant De Camp at the Central Police Station here and requested a permit. 'Permit for what?' inquired the officer. 'I want a permit to carry my double bass on a street car.'

"That Times-Star Society page also projected the following about popular Mrs. Laffoon, president of the Woman's Committee of the Cincinnati Orchestra: 'Mrs. Laffoon wore a lovely outfit of rose-gray chiffon made with a long trim and shirred bodice. At her belt was a lovely cluster of brown orchids and rose-brown slippers.'

"From the Cincinnati Enquirer: 'The music merchants are talking about outlawing swing. Why not make it a hanging offense, so that the punishment may fit the crime?'

"Did I ever send you the recipe for Jenny Lind's soup which I found some years ago while doing historical research in newspapers of the early Territorial days in Wisconsin? That was the period when music-minded settlers hitched up their sleighs, loaded them with all kinds of heated soap-stones and charcoal-burning contrivances, bearskin robes, and the like, and drove through deep snow and 30 below zero weather to Madison, the State capital, to hear Jenny Lind sing in the old op'ry house, Well, this is the recipe:

JENNY LIND SOUP

One-fourth pound of pearl sago, wash until water is clear. Stew in one quart of water or broth, poured in cold and heated gradually.

Mix in slowly one pint of boiling cream and the yolks of four eggs. Gradually mix in two quarts of strong veal or beef broth.

This soup Jenny Lind uses to improve her vocal powers and to increase her capacity in giving delight to her fellow creatures. It appears that some of Jenny Lind's fascination is due to this soup, which she takes before she sings, claiming that the eggs and sago are soothing to the chest and beneficial to the voice.

"It intrigued me at the time, and I copied it in the secret hope that I would try it some day, and achieve the Metropolitan."

* * *

One of those priceless gems of misprinting occurred in Radio Guide of March 25, whose department, March of Music, gives a synopsis of the story of Tannhäuser, and says about the second act song contest: "Tannhäuser competes and horrifies the assemblage by lapsing into glorification of Venus and profane passion. The Knights are about to slap the impious singer, but Herman intervenes," etc. Naughty Knights! But of course "slap" was meant to be "slay."

* * *

What is this new kind of "music criticism" which has been appearing in some journals recently? Writing of Moussorgsky, the dissipated composer, Newsweek (New York) of March 13 heads its article: The Fop Who Turned Sot. In the New York Daily Mirror of March 17, its critic reports a Gieseking recital at Town Hall in this manner:

Both as animal and artist, this Gieseking is an overwhelming phenomena. He is Gargantua reincarnated, size, vitality, gusto, and a kind of fascinating repulsiveness all included. He must have the biggest pair of adenoids ever grown, to judge by the porpoise-like snorts which burst from him every time he decides that the music calls for a showdown as to who is winning this fight, the pianist or the piano. He hasn't a hair on his head above a pair of ears which, I ask you: How does a pianist get them cauliflowered? From there on down he is built like a dockwalloper.

With all this brute poundage as anchorage and visible guarantee of his virility, he then turns out, in such a piece of softly sighing sentimentality as Schumann's Kreisleriana for instance, to be the only pianist convenient to mind whose playing of the romantic musical literature is at all acceptable.

A man takes an awful chance playing Romeo these days, but a big one can get by with it.

Gieseking did his own fame no end of good by last night's concert, but had enough left over, generously to do good by his art, music.

* * *

The Sun (New York) of March 15, says that "a violinist lives by the sweat of his bow." Especially when there is more perspiration than inspiration?

* * *

Certainly the American comment which followed the Gigli strictures on our country and our singers could not possibly be looked upon as appeasement.

* * *

As abstinence during Lent, I am giving up trying to guess the outcome of the musical muddle at the New York World's Fair.

* * *

Recalling the recent Marian Anderson incident, one might quote what George Washington wrote to Phyllis Wheatley, a young colored poet of Boston who sent him some of her verses: "If you should ever come to Cambridge, Miss Phyllis, or near headquarters, I shall be happy to see a person so favored by the Muses, and to whom Nature has been so beneficent in her dispensations. I am, with great respect, your humble servant, George Washington."

* * *

Which conductor has performed the most American compositions? The marathonic race is on, with the championship at present in Los Angeles, according to the attached letter:

Los Angeles,
March 15, 1939.

Dear Variations:

In your March 1 page, I notice with much approval your bouquet to Izler Solomon of Chicago for performing 35 American compositions in the past two years, and to Fabien Sevitzky for performing 69.

But the top record is not held by Mr. Sevitzky, highly gratifying though his record may be. It is held by Gastone Usigli of the Los Angeles Federal Symphony Orchestra, who, in the same period of two years, has performed 105 American compositions, representing 73 different composers, 30 world premieres, 25 local premieres, and reaching a total of 178 performances.

Cordially yours,
R. D. SAUNDERS
(Saunders Publications.)

* * *

It can happen here, and did. In Czaristic days it was a Russian custom. Nobles tossing priceless jewels to stirring musical performers. At one of the recent Metropolitan Opera productions of Thais, Helen Jepson sang the title role. A listener, Thomas Wistar Kendall, carried away with enthusiasm, flung a star sapphire at the feet of the singer. Later he went backstage, only to have Miss Jepson return the gift. That, however, was not done in Russia.

* * *

Overheard by Z. Hanenfeldt (of the Judson managerial bureau) at a Philharmonic concert: "I like to sit where I can watch the orchestration."

* * *

Another communication brings quite devastating news. The Interstate Broadcasting Company, via its regular press release of March 23, as follows:

8:00 P.M.-8:30 P.M.—Great Singers' Series, featuring the late John McCormack, world-famous tenor. James McCormack, the singer's brother, will review John McCormack's career and present a group of his recordings.

John doubtless will be both surprised and distressed to hear of his lamentable passing.

* * *

Oscar Thompson, critic of the New York Sun, writes in the issue of March 10, regarding the new violin concerto by John Alden Carpenter: "This is the concerto of a gentleman." As differentiated from the concertos by those vulgarians Bach, Beethoven, Mendelssohn and Brahms?

* * *

Add Wrong Captions department: The Cincinnati String Quartet (members of the Cincinnati Orchestra) as pictured herewith. The Columbus, O., Citizen (February 21) promotes the organization to "dime and dance" recitals. Maybe the four players wear those rhythm shoes mentioned in another paragraph by Miss Dickoré.

The violin is Hugo Monaco's stock in trade as he leads his band in the shell of the Deshler's Ionian Room. This is the sixth week that the Monaco men have played for dancers in this dine-and-dance spot.

Wow, what sensations have been breaking over my inoffensive musical head!

Just the other evening yours truly was watching the acrobatic and lissome ladies and gentlemen of the Monte Carlo Ballet Russe doing their stuff at the Metropolitan. All of us were unaware that Terpsichore was to be rudely assailed by the bailiffs next day.

According to the public prints, the astute Fortunatus Gallo had slapped a mandamus or a habeas corpus or what have you upon the boys and gals of the light fantastic.

Reason: the popular impresario alleged that before the company was reorganized last autumn he had been given a contract to present them somewhere or other in this land of the free.

Later the merry mixup was settled when Friend Fortune received reimbursement. Let's be glad that the gracious art of this fine coterie will not languish in our midst.

* * *

Then there's that little surprise that Risé Stevens, the Met's young American mezzo leading lady, sprang upon the usually alert ladies and gentlemen of the New York press by slipping away last *January*, if you please, and getting hitched to a young Hungarian actor named Walter Szurowy.

Risé seems to be a wonder at keeping secrets, for nothing about these glad intimations leaked out until the end of the Metropolitan season. Incidentally, the superactive columnists were all wet when they predicted that the strikingly lovely Miss Stevens was to become Mrs. Edward Johnson, though I dare say the doughty impresario of the opera emporium is a sincere admirer of this season's "find," like many of us.

* * *

Iturbi has been breaking into the tabloids, though not through any especially sensational act of mayhem or the like. It seems that he recently was granted a pilot's license, not of course to preside at the wheel of one of those numerous tugboats that guide ocean palaces crammed with divas and high-altitude tenors up New York bay.

José has always been an enthusiast for aviation and has been a faithful patron of the airways, particularly in his numerous conductorial trips to and from South America. Now it seems he has become an accredited aviator in his own right.

The "catch" in all this seems to be that the Spanish pianist and conductor has not completely perfected his ability to do loops and the like, though it is to be suspected that he will be stunting with the best of them before many moons have waned.

* * *

My aunt Cecily, who occasionally sends me a budget of news from Londontown, reports that the what-ho's and the hear-hears have been ringing out all over the place since somebody or other has written to the Times about the bally nuisance occasioned by radio loudspeakers in the small hours.

You will have to take this with a grain of salt, since it is a predilection of most Londoners, except on very swagger occasions, to turn in a good deal earlier than many of our night-clubbing prominents.

At any rate, something or other called the Noise Abatement League is trying to introduce a Bill into Parliament which would take away the license of any radio owner who did not curb his shrieking antenna. (Over there everybody with a set pays an annual fee to the government.)

I can imagine some members of ancient clubs writhing in their deep chairs and uttering that classic protest, "But, demmit, sir, that isn't cricket."

P. S.—Somebody could profitably get busy on such a motion over here.

(Cartoon by Edgar Allen, Jr.)

"Give a man a horse he can ride!"

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening.

Saturday, April 1
Apollo Boys' Choir, Town Hall (A)
Boston Symphony Orchestra, Carnegie Hall (A)
Helvetia Männerchor, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, April 2
Philharmonic-Symphony Society, Carnegie Hall (A)
Arthur de Filippi, tenor, Town Hall (A)
New Friends of Music Orchestra, Carnegie Hall (5:30)
Ray Lev, pianist, Town Hall (E)

Monday, April 3
Helen Thomas, pianist, Town Hall (E)

Tuesday, April 4
Artur Rubinstein, pianist, Carnegie Hall (E)

Wednesday, April 5
Philharmonic-Symphony Society, Carnegie Hall (A)
Douglas Moore, lecture-recital, Town Hall (5:30)
Lyell Barbour, pianist, Town Hall (E)

Thursday, April 6
Philharmonic-Symphony Society, Carnegie Hall (E)

Saturday, April 8
Adolf Busch, violinist; Rudolf Serkin, pianist, Town Hall (E)

Sunday, April 9
Philharmonic-Symphony Society, Carnegie Hall (A)
Daniel Morales, tenor, Carnegie Hall (E)

Monday, April 10
Beethoven Association, Town Hall (E)

Tuesday, April 11
Philadelphia Orchestra, Carnegie Hall (E)
Rose Bampton, soprano, Town Hall (E)

Wednesday, April 12
Douglas Moore, lecturer; and Kraeuter String Quartet, Town Hall (5:30)
Society of Professional Musicians, Town Hall (E)

Thursday, April 13
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, April 14
Philharmonic-Symphony Society, Carnegie Hall (A)
Emma Pitt, contralto, Town Hall (E)

Saturday, April 15
Josef Hofmann, pianist, Carnegie Hall (A)

Sunday, April 16
Philharmonic-Symphony Society, Carnegie Hall (A)
Workmen's Circle Chorus, Town Hall (A)
Marian Anderson, contralto, Carnegie Hall (E)

Tuesday, April 18
Anita Atwater, soprano, Town Hall (A)
Jakob Gimpel, pianist, Town Hall (E)
Charles Magnante, accordionist, Carnegie Hall (E)

Wednesday, April 19
Frederick Bristol, pianist, Town Hall (E)

Thursday, April 20
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, April 21
Philharmonic-Symphony Society, Carnegie Hall (A)
Finlandia Chorus, Carnegie Hall (E)
Riverdale Country School of Music Concert, Town Hall (E)

Saturday, April 22
Philharmonic-Symphony Society, Carnegie Hall (E)
Freiheit Mandolin Orchestra, Town Hall (E)

Sunday, April 23
Philharmonic-Symphony Society, Carnegie Hall (A)
Juilliard Alumni Concert, Town Hall (5:30)
Paul Hindemith Concert, Town Hall (E)

Monday, April 24
National Orchestral Association, Carnegie Hall (E)
Ensemble Choral Society, Town Hall (E)

Tuesday, April 25
Brico Symphony Orchestra, Carnegie Hall (E)

Wednesday, April 26
Philadelphia Orchestra, Carnegie Hall (E)
Konstantin Sadko, tenor, Town Hall (E)

Thursday, April 27
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, April 28
Philharmonic-Symphony Society, Carnegie Hall (A)
Pius X Choir Concert, Town Hall (E)
Dessoff Choirs, Carnegie Hall (E)

Saturday, April 29
Philharmonic-Symphony Society, Carnegie Hall (E)
Vassar College Choir, Town Hall (E)

Sunday, April 30
Philharmonic-Symphony Society, Carnegie Hall (A)
Arthur Flynn, tenor, Town Hall (A)
Anita Wadsworth, contralto, Town Hall (E)

RADIO HIGHLIGHTS

Dialed by H. A. S.

Opera and operatic personalities continue to be active on the radio stage. With **Rosemarie Brancato, Jan Peerce** and **Robert Weede** as principals, the Radio City Music Hall on March 19 gave a condensed version of Lucia under **Erno Rapee's** baton and sent forth by way of NBC.

The week previous **Jan Kiepura,** Metropolitan Opera tenor, was heard on the Magic Key broadcast and that evening **Bidu Sayao,** soprano of the Johnsonian entourage, was soloist with **Eugene Ormandy's** Sunday Evening Hour orchestra.

The Metropolitan Opera Auditions of the Air are nearing their close with six entrants being named for the finals, tomorrow afternoon (April 2).

Late on March 12 **Harry Cumpson, Josef Wagner, Eunice Norton** and **Adele Marcus** were heard in Bach's concerto for four pianos at the Friends of Music concert in Carnegie Hall, conducted by **Fritz Stiedry.** The following week **Webster Aitken** and **Kurt Applebaum,** pianists, were heard with this ensemble.

John Barbirolli's New York Philharmonic Orchestra has brought Sunday afternoon listeners, among others **Artur Schnabel** in a meticulous reading of Beethoven's Emperor Concerto and **Artur Rubinstein,** who contributed musicianly readings.

Miss **Marcus** was heard on March 17 in the Keyboard Concerts Series. On the following day "Uncle Ernest" **Schelling** brought his Young People's Concerts of the Philharmonic to a close with himself as conductor, soloist and composer, "Uncle Rudy" **Ganz** and "Cousin John" **Barbirolli** as guest conductors and **Lily Pons** officiating in making the awards. **Yoichi Hiraoka,** xylophonist, was also a soloist.

Incidentally, with two series announced for next season, naught has been said as to whether the new programs are also to be broadcast.

Jessica Dragonette was a soloist on the special Girl Scout broadcast on March 15, marking that organization's twenty-seventh anniversary. **Morton Downey** also sang.

Fabien Sevitzky's March 15 program, with his Indianapolis Symphony Orchestra included two movements from a symphony by **Harold Morris,** and **Otto Cesana's** Negro Heaven.

From Philadelphia **Fritz Reiner** again conducted the Curtis Symphony Orchestra with **Conrad Thibault,** baritone, a graduate of the school, as soloist. **Veda Reynolds,** violinist, and **Zadel Skolovsky,** graduate pianist, were heard on another program, while a third offered **Lynne Wainwright,** harpist; **Nathan Stutch,** cellist; **Bernard Milofsky,** violist; and an ensemble of nine violinists.

This month also saw the Primrose Quartet comprising **Oscar Shumsky** and **Josef Gingold,** violinists; **Harvey Shapiro,** cellist, and **William Primrose** as violist, making its NBC debut as an ensemble. CBS had **Roman Totenberg,** violinist; **Elly von Tempo,** pianist; and **Lucien Kirsch,** cellist, in a contemporary chamber music list. WQXR adds much to the picture by presenting part of the programs of the Busch and Perole quartets.

Continuing his Milestones in the History of Music program, Dr. **Howard Hanson** offered modern and early American composers for his March 18 program with the Eastman School of Music Orchestra. From the same city came **Jose Iturbi,** conducting the Rochester Philharmonic Orchestra with **Beal Hober,** soprano, **William Hain,** tenor, and **John Gurney,** Metropolitan Opera bass, as soloists.

Dimitri Mitropoulos conducted the Minneapolis Symphony Orchestra in a "prelude" to the coronation of Pope Pius XII.

Dr. **Walter Damrosch** in his music appreciation programs recently has had **Felix Knight,** tenor, **Alden Edkins,** bass, **Helen Henry,** soprano, **Suzanne Stein,** contralto, and **Glenn Darwin,** baritone, as associates. The latter is "pointing with pride" to a recent letter from **Robert MacGimsey,** thanking him for using the latter's Shadrack in a recent program.

Mila Wellerson, cellist, is in the midst of a WQXR series. That station also had **Raymonde Delaunois,** soprano, on **Leon**

(*Continued on page* 28)

New York Concerts

(Continued from page 9)

Joseph Schuster First cellist of the Philharmonic Orchestra, Joseph Schuster appeared in his own right at Town Hall with a recital which (like those he had given previously in New York) proved him to be a solo interpreter of high attainments, as well as a thorough technical master of his medium. Sensitive musicianship and many shades of tone and nuance of delivery also were in convincing evidence.

The program embraced two numbers by Boccherini, the sonata in A and concerto in B flat; Reger's unaccompanied D minor suite; the recitalist's own arrangement of Corelli's La Follia; and shorter works by Turina, Sgambati, Mendelssohn and Weber-Piatigorsky. Arpad Sandor was a particularly understanding and authoritative partner at the piano.

MARCH 18

Philharmonic Young People's Concert For the final program in the Young People's Series, the one hundred seventy-ninth, three conductors, who have appeared returned for the seasonal adieu. "Uncle Ernest" Schelling not only conducted but also was soloist in the Virginia Reel excerpt from his Suite Fantastique which "Cousin John" Barbirolli conducted. "Uncle Rudy" Ganz, who had substituted for Mr. Schelling last year was guest leader, directing his own Animal Pictures. Lily Pons was also a visitor, presenting awards to the thirty winners for the best note-books. Yoichi Hiraoka, xylophonist, was soloist in two excerpts from Mozart's Eine Kleine Nachtmusik. By acclamation the young audience elected to hear Johann Strauss' Wiener Blut waltz. The finale was the Ride of the Valkyries from Die Walküre, after all had sung America the Beautiful.

Sascha Gorodnitzki The annual New York recital of Sascha Gorodnitzki at Carnegie Hall on Saturday afternoon, before a large assemblage, showed the gifts of this prominent American pianist in a most favorable light. He opened his list with the Bach partita in B flat major, played with superb technical facility and delightful tonal qualities; then the Schumann sonata in A minor was given a reading of poise and power, with many moments of reflective mood and poetic richness.

In the Brahms-Handel variations Mr. Gorodnitzki gave particular pleasure, as his treatment of these short but demanding technical *tours de force* was often entrancing as pure sound. If any criticism were to be made of the recital as a whole, it would possibly be of a minor degree of aloofness.

Mr. Gorodnitzki's final group included works of Debussy, De Falla and Liszt (Chant Polonaise No. 5 and Hungarian Rhapsody No. 8). The audience was most enthusiastic and greated the artist's performance with a heartiness that betokened its recognition of his growing importance in the pianistic ranks.

Beveridge Webster An unhackneyed and taxing list engaged the talents of Beveridge Webster, American pianist, on this Saturday afternoon in Town Hall to the delight of an appreciative audience. The pianist opened his program with Mozart's variations on a song, Ein Weib ist das herrlichste Ding, setting it forth with refinement and delicacy and full appreciation of its inherent charm. Beethoven's Hammerklavier sonata (op. 106) Mr. Webster presented in scintillating manner, solving the technical mazes with aplomb and brilliantly controlling the varied dynamics. Ravel's waltzes found the interpreter aware of their impresionistic moods. In the Stravinsky Petrouchka excerpts elan and spontaneity marked Mr. Webster's work.

Bernardo Segall Saturday evening in Town Hall brought a reappearance by Bernardo Segall, young Brazilian pianist, who made his New York debut about three years ago. Attended by a large audience of enthusiastic sort, his program included the Bach-Siloti prelude in G minor, attractively reproducing the organ style in its sonorities; two Scarlatti sonatas, done with fleet lucidity; the Liszt sonata in B minor, a virtuosic achievement of brilliant sort, save where dynamic emphasis was pushed too hard, resulting in some loss of attractive tonal qualities; and concluding shorter items by Debussy, Ravel-Ericourt, De Falla, Villa-Lobos, Prokofieff, the Chopin ballade in F minor, and the Bach-Siloti toccata and fugue in D minor. Mr. Segall's playing was endowed with temperament and color, and on the technical plane gave promise of achievements still more rewarding than the striking ones exhibited on this occasion.

MARCH 19

Philharmonic Orchestra For this Sabbath afternoon, John Barbirolli led the Philharmonic Orchestra in a program mainly drawn from previous lists. Artur Rubinstein, pianist, again was soloist, this time in the second concerto in G Minor of Saint-Saëns. Mr. Rubinstein gave his expected eloquent reading of a score that at times appears uneven. His virtuosity was evident, yet his publication of the work was not merely a reading solely in this manner. What finer attributes the score possessed came forth with musicianly intellectual consideration. The sixth concerto grosso of Handel, for strings in Mr. Barbirolli's edition, De Falla's Nights in the Gardens of Spain with Mr. Rubinstein again as soloist and the Polovtsian dances from Borodin's Prince Igor, all heard previously, completed the varied bill.

Mordecai Bauman Presented by the magazine, New Masses, Mordecai Bauman, baritone, was heard at Town Hall on Sunday evening before a capacity audience. His recital opened with Lieder of Schubert and Wolf, followed by songs of Moussorgsky, Charles Ives and Hanns Eisler. The second half was devoted to works by younger American composers, including Marc Blitzstein, Alex North, Earl Robinson, Herbert Haufrecht, Goddard Lieberson, Norman Dello Joio, Elie Siegmeister and Lan Adamian. Mr. Bauman displayed a voice of substantial quality, used with considerable sensitiveness. His interpretations were sincere and moving, notably in the Moussorgsky song, After the Battle. The American works were done with inimitable pithiness and tang. Milton Kaye was an expert accompanist.

Other Concerts

New York concerts in Town Hall were also given between March 6 and 20 by the following: Fordham Glee Club, March 7; Douglas Moore, lecture-recitalist, March 8 and 15; Engel Lund, singer of folk songs, March 12; Alfred Hopkins, tenor, March 19. Carnegie Hall housed another concert of the New Friends of Music Orchestra on March 19, and a program by students of the New York Schools of Music, March 11.

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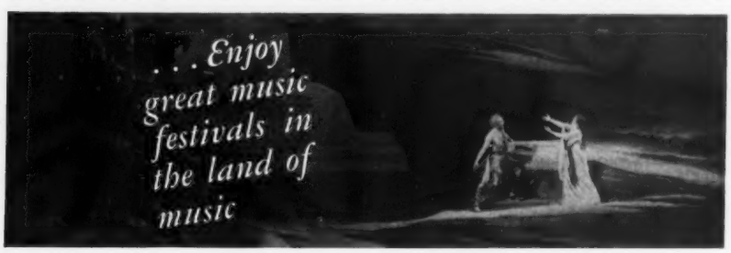

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NEW MUSIC

Reviewed by R. M. Kerr

For Orchestra

Appalachian Mountains, an American Folk Rhapsody; by Charles Miller.

This attractive score by Charles Miller, American composer-conductor, who conducted it with the Paris Colonne Orchestra and the Budapest Orchestra last year, aims to depict the Southern mountain regions inhabited by white folk. Its material includes a dance-like theme, suggestive of a hoe-down melody, first announced by the clarinets, and later recurring in various guises. The texture and scoring are notably clear, with animated measures predominating and a flavoring of consecutive thirds and fifths to add a modern touch. There is a wholesome, American quality about the piece. The playing time is about twelve minutes. Published in pocket score edition, with orchestral parts on rental. (Editions Max Eschig, Paris; Associated Music Publishers, New York.)

For Piano Solo

Episodic Suite, by Julia Smith.

The composer of the opera, Cynthia Parker, recently premiered in Texas, has turned out five short piano numbers which show that she is indeed gifted as a technician and with salient ideas of a modern tinge. The titles are: Yellow and Blue, Homage to Griffes, Waltz for Little Lulu, March, and Toccata. Most of these numbers are brief and whimsical, with impish use of dissonance, but with clarity in design. The Griffes section is, however, richer in its impressionistic harmonies. Little Lulu is published separately in a simplified version. The dedication is to Muriel Kerr. (Harold Flammer, Inc., New York.)

Reference Book

National Directory of Piano Teachers. (Third Annual Edition, January, 1939.)

The National Guild of Piano Teachers (with central headquarters in New York, and under the direction of Irl Allison, founder-president) provides this handy reference book. It lists the names and addresses of hundreds of active piano teachers in the United States, members of the guild, which sponsors an annual piano tournament. Sections are devoted to composer members and officers of the guild, publishers, piano firms and builders of the country, particulars of the annual country-wide tournaments, the participants and works utilized in the contests. A section of faculty members of the guild gives biographical details and pictures of these pedagogues. A useful compendium for those interested in the piano pedagogy field. (Published by National Guild of Piano Teachers, 640 Riverside Drive, New York.)

For Women's Voices

Onward, Ye Peoples!—text by Marshall Kernochan, after V. Rydberg; music by Jean Sibelius.

This is the official chorus which Sibelius penned for the New York World's Fair—a sturdy, marchlike theme, set to words which hymn a tribute to faith and exhorting the peoples to "strive for the light." It is issued here for two-part and for three-part women's chorus, with piano accompaniment, and is also available for four-part mixed or male chorus, as well as in a special accompaniment for piano and organ, and in a version for symphony orchestra arranged by the composer, either as accompaniment for chorus or as an orchestral work. (Galaxy Music Corp., New York.)

OBITUARY

Dr. Lesser Kauffman

BUFFALO, N. Y.—Dr. Lesser Kauffman, authority on chamber music, died here at the age of sixty-two on March 11. A psychiatrist, Dr. Kauffman, as chairman of the Buffalo Symphony Society's executive committee and also of the music committee of the Buffalo Philharmonic Orchestra, was credited with bringing the highest type music here.

Mrs. Donn Barber

Mrs. Donn Barber, for many years president of the Manhattan School of Music, New York, died on March 17. She was born in Louisville, Ky., sixty-six years ago.

Deloss Smith

MISSOULA, MONT. — Deloss Smith, dean of the school of music at Montana University since its founding twenty-five years ago, died at the age of sixty-four on March 17. Publisher of more than 500 compositions, he came here from New York. T. N.

Ernest Hare

Ernest Hare, tenor, former church singer, and member of one of the first radio "teams" of singers and comedians, died in his fifty-seventh year on March 9 in New York City. He was born in Norfolk, Va., and after singing in a church choir, appeared in several musical comedy productions in New York.

Edward A. Paulton

HOLLYWOOD, CALIF.—Edward A. Paulton, author of books and lyrics for many musical comedies and operettas, died March 20, at the age of seventy. H. T.

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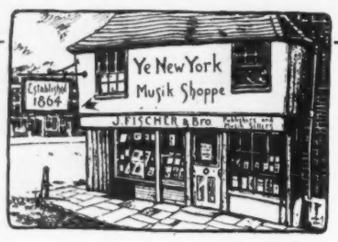

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Seventy-five years ago, in Dayton, O., Joseph Fischer, organist and choir director of Emanuel Church of that city founded a firm to edit and publish music. Eleven years later it was moved to New York City where Mr. Fischer continued his professional work as director of music at the Church of the Most Holy Redeemer and by 1884 activities had increased to such an extent that he was obliged to devote his entire time to the business which had by that time been moved to the Bible House at Astor Place, New York, where it remained for forty years.

On April 4, the firm of J. Fischer & Brother, now at 119 West 40th Street, New York, commemorates the opening of Joseph Fischer's business.

Mr. Fischer died on November 24, 1901, and his two sons, George and Carl T. Fischer, who had assisted him, took over active management. The firm was incorporated in New York in 1906 and in April 1926, moved uptown to its present location, where all the work incidental to the publishing and distribution of music is carried on. Although its principal business is done in the United States and Canada, of recent years it has added a foreign trade which is handled by Rushworth and Dreaper, acting as agents for the British Isles.

Publishing Program Expanded

Practically all of the early publishing efforts were confined to music of the Roman Catholic Church. Today its list of publications include every known form and type of music. Among them are Deems Taylor's operas, The King's Henchman and Peter Ibbetson, and Albert Stoessel's opera David Garrick. Orchestral works are by Mr. Taylor, William Grant Still, Horace Johnson, Mabel Daniels, Carl McKinley and Lamar Stringfield. The list of oratorios and cantatas issued by the firm includes works by R. Nathaniel Dett, Charles Sanford Skilton, Joseph Clokey, Humphrey Stewart, William Rhys-Gilbert, William Goldsworthy and Lily Strickland.

Choral works include the Schumann Club Series, edited by Deems Tayor, a Russian Church Series, arranged by Lindsay Norden, Gwynn Bement's Elmira College Series, sixteenth and seventeenth century masses, numerous piano publications including books and compositions by Guy Maier, Abram Chasins, Hans Barth, James Friskin, Percy Grainger, William Grant Still, Deems Taylor and others; songs by many American composers among whom are A. Walter Kramer, James P. Dunn, Giuseppe Ferrata, Lily Strickland, Fay Foster, Walter Golde, Frank Grey, Victor Harris, George Roberts, Harry Spier, Deems Taylor, Pietro Yon, Joseph W. Clokey and Gertrude Ross.

Its list of organ music includes numbers for the electronic instruments as well as music and books embracing every requirement of the organist.

Catholic Church music has engaged a large share in its activities since its founding, hymn books, masses, motets and other music for the services being among its publications. The list of composers includes Pietro Yon, the Rev. Carlo Rossini, Most Rev. Bishop Schrembs and many others.

In its list of publications for school uses are cantatas, operettas and oratorios for children and adults by Joseph W. Clokey, Deems Taylor, Howard Hanson, Henry Cross, William Rhys-Herbert, Samuel Richards Gaines, Edward Johnston, Howard D. McKinney and Franz Bornschein. In its works for the dance, one of the outstanding issues is the original version of The Dying Swan as danced by Pavlowa and Fokina to choreography of Fokine.

In addition to its musical publications, Fischer Edition News is distributed and includes data on world wide activities and events.

Many Performances

Among outstanding performances of its important publications during the past few years have been Dett's Ordering of Moses at the Cincinnati May Festival under Eugene Goossens; the Westchester Festival, Hugh Ross, conductor; the Worcester Festival and by the New York Oratorio Society, under Albert Stoessel. Deems Taylor's Looking Glass Suite has been presented under the direction of Walter Damrosch, Leopold Stokowski, Frederick Stock, Albert Stoessel, Willem van Hoogstraten, Henry Hadley, Erno Rapee, Serge Koussevitzky, Artur Rodzinski, Otto Klemperer, Howard Hanson.

His Circus Day has been given by Paul Whiteman, Howard Hanson, Ernest Schelling, Arthur Fiedler, Jose Iturbi, Sir Henry Wood, Fritz Reiner and Walter Damrosch while his operas, in addition to performances at the Metropolitan, have been heard in Detroit, Cincinnati and at Ravinia Park.

William Grant Still's Afro-American Symphony has been conducted by Hans Lange, Antonio Modarelli, Hamilton Harty, Albert Stoessel, Leopold Stokowski, Karl Krueger, Arthur Fiedler. One of the most active American orchestral works this season has been Horace Johnson's Imagery, performed by Vladimir Golschmann, Karl Krueger, Eugene Goossens, Pierre Monteux, Erno Rapee, Fabien Sevitzky, Ernst Hoffmann, Paul Lemay, Fritz Mahler, Werner Janssen, in the United States and over the radio, receiving altogether forty-four presentations since it was written.

George Fischer is now president of the company, with Joseph A. Fischer as secretary and Carl T. Fischer treasurer.

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Los Angeles Attractions Include Tauber in Role of Composer

Tenor Plays and Sings in Concert—Klemperer Forces Aided by Casadesus—Igor Gorin in Recital

LOS ANGELES.—Artistic interpretations by Richard Tauber delighted an audience which packed the Philharmonic Auditorium March 7, and demanded eleven encores and two repetitions added to a long program. The finesse of Tauber's delivery, his genial personality and a deftly handled lyric tenor voice of pleasing quality combined to make an enjoyable occasion. He was assisted by a promising young violinist, Lisa Minghetti, and his accompanist was Percy Kahn. The singer also appeared in the role of composer, and as accompanist for his own Romance, a plastic and melodious item for violin. He presented an agreeable song, The Old Tree, written to a lyric by his wife, Diana Napier.

BRAHMS LIST LED BY KLEMPERER

Otto Klemperer conducted the Philharmonic Orchestra in an all-Brahms program in the Auditorium March 9, with concertmaster Bronislaw Gimpel as violin soloist in the concerto and Arnold Schönberg's transcription for orchestra of the G minor quartet in lieu of a symphony. Gimpel's tone was firm and secure, backed by intelligently applied technical fluency. His style was highly gratifying and his intonation generally satisfactory. A gracious gesture was his sharing of applause with Henri De Busscher for the latter's lovely oboe solo in the second movement. Schönberg has created what amounts to another Brahms symphony from the G minor quartet. He has retained the spirit and freshness of the original with unassuming fidelity, enhancing colors with deft instrumentation. The Academic Festival Overture was the opening selection.

MARTHA GRAHAM'S BILL

American Document, freely patterned after an American minstrel show, was offered by Martha Graham and her admirably trained company in the Auditorium March 10. The Interlocuter was Houseley Stevens, Jr., who announced and described the various episodes. Martha Graham herself was of course the focus of interest, with eloquent movement and poetical beauty of choreography. Eric Hawkins showed personality which stood out revealingly, and outstanding among the dance group were Thelma Babitz, Anita Alvarez and Sophie Maslow. Three solos by Miss Graham were to music of Henry Cowell, Lehman Engel and Louis Horst, the gifted and progressive accompanist and musical director.

IGOR GORIN IN CONCERT

Igor Gorin made his first concert appearance here on March 14 in the Auditorium, and a large portion of the movie colony turned out for the event. A pleasing personality immediately won his audience, and he delivered his selections with commendable simplicity and absense of theatricality. His baritone voice proved strong, virile, and of naturally enjoyable timbre. Adolf Baller provided balanced accompaniments and demonstrated able pianism in solos.

Robert Casadesus was soloist with the Philharmonic Orchestra under Otto Klemperer in the Auditorium March 17, and contributed a scholarly reading of the Beethoven Emperor Concerto. Clarity of phrasing and lucid delivery were backed by a virtuosity which never obtruded as such, yet carried the work with superb finesse. The auditors tendered sincere and prolonged applause. The concerto was prefaced by Cherubini's overture to Anacreon, given with consistent dignity, and followed by the Berlioz Symphonie Fantastique, the latter surrounded with the aura of romanticism with which Klemperer always contrives to invest it. R. D. S.

VISITS SOUTHLAND

LILY STRICKLAND,

American composer, was guest on March 20 when her symphonic suite Carolina was given its first performance in Charleston, S. C., by the Charleston String Symphony Orchestra (Tony Hadgi, conductor). He also offered Oasis from her Egyptian Scenes. (Mayfair Studios Photo.)

Operatic Program at Solon Alberti Studio

A program of operatic excerpts was given recently at the New York studio of Solon Alberti by his artist-pupils. Maxine McCauley, Florence Cantor, Robert Haines and Finley Walker were heard in two trios from The Marriage of Figaro. Nita Gale and Leopold Glushak sang the duet from the first act of Otello. Margaret McCulloch, Frances Watkins and Mary Jane Watkins sang excerpts from Carmen. The fourth act duet from La Forza del Destino was presented by Thomas Shields and Finley Walker. Frances Watkins and Robert Haines sang the duet from the second act of Rigoletto while Nita Gale and Marcella Uhl were heard in the duet from the second act of Madam Butterfly. The duet and aria from the first act of Aida, sung by Marcella Uhl, Leopold Glushak and Finley Walker, was the final number.

Chatham Square Music School Pupils in Mozart Evening

The vocal department of the Chatham Square Music School presented a Mozart Evening at the school on March 16 and at the studio of Viktor Fuchs on March 18 and 19. The vocalists displayed splendid singing, a knowledge of the Mozart style, as well as interpretative skill.

The feature of the program was Bastien and Bastienne, given in costume and with special lighting and scenery. Elvira del Monte was charming as Bastienne, while Joan Benoit made an attractive Bastien. Edward Constantine was excellent as the comedian Colas. Martin Reich was the musical director; Nathan Emanuel, stage director; Hananiah Harari, scenic director; and Debora Chase designed the costumes.

Preceding the operetta, Bashka Sherer sang an aria from Titus; Peter Haakon and Sylvia Kahn were heard in a duet from Così fan tutte and Ivan Cosman in an aria from the same work; Mischa Korda and Edward Constantine sang a duo from The Abduction from the Seraglio; Anna Balos and Joseph Posner were heard in arias from The Marriage of Figaro; and Sylvia Kahn, Ivan Cosman and Edward Constantine sang the Bandel Trio from The Impresario.

All of the performances were attended by large and thoroughly appreciative audiences. G. N.

French Violin Making

(*Continued from page* 15)

Iutherie were pupils of Nicolas Lupot and of his successor Charles-Francois Gand (known as Gand Pere) and thus was born a School and a tradition which, always splendidly alive and flourishing, today enjoys unquestioned authority. In the domain of bow making, the French have stood alone from the very inception of the Art. Indeed, in this realm, the TOURTE family are pre-eminently celebrated, in fact so famous that FRANCOIS TOURTE, the Young, is known as "the Stradivarius of the Bow" and as the chief of the French School.

From England, Germany, Holland, Poland, Scandinavia, Belgium, Italy, and other countries, young *luthiers*—almost always belonging to houses of high repute—come to Mirecourt for their apprenticeship and to Paris to complete their studies in instrument making with actual heads of the French School. These "heads" of the French School, working along the lines of their illustrious predecessors, are themselves also indefatigable creators and patient seekers for perfect tone—delicate and subtle Art.

In the light of the foregoing it transpires that virtuosos from everywhere in the world, including the most celebrated among them, play modern French instruments and use French bows; and it is this artistic and musicianly FRANCE, old in beloved traditions and ever young by virtue of the enterprising researches and resourcefulness of its young artists and artisans, that is offering of its best in the French Pavilion at the New York World's Fair 1939.

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Musical Paris — As Seen by Chinese Critic

(*Continued from page 5*)

pardon, not Oriental hero. Three Scarlatti sonatas, other fast pieces, show him best. Schumann fantaisie like when child made to eat something not care much about. Honorable Schumann not too honorable—my humble opinion."

OTHER HONORABLE SOLOISTS

"What other pianists did you hear, dear Fu?"

"Oh, Jan Smeterlin—him very serious and intellectual, also very interesting. I like Beethoven sonata playing best—noble, grand, so true. Ozanne Marsh give honorable performance. American, but very good. He make me like César Franck—for first time I like him. Orloff make me very happy playing Mozart, very tragic in Liszt sonata—most earthy piece with large doses of bombs to make Western ear think celestial. Orloff's Chopin encharm me—is there such word? With Vera Moore I fall in love. She has real attract. Beautiful tone. Also great simplicity manner—stand beside and let music talk and sing.

"Lovely music—Byrd, Purcell, Handel, Bach, Schubert, Brahms. Fine artist Miss Moore. I wonder if she like to meet me?"

"Fu," I remonstrated, "that's not exactly the way to put it. But never mind. Now, did you hear any singers?"

"Oh, yes!" he exclaimed, "I hear loveliest soprano with Pasdeloup Orchestra. Honorable voice pure, and flexible. My amazement unusual. In Mozart songs she slip way up to stars. In Debussy and Fauré, singer stopped being virtuoso, and become exquisite, poetic musician. Honorable critic will never forget ideal singing. Her name Eidé Noréna."

Thus Fu Ch'Siang went on. Magda Tagliafero, piano soloist with Colonne Orchestra (Mozart B flat, Saint-Saëns fifth concertos was "so well, so without flaw, I wish she make mistake just for fun." Feera Essling, English *danseuse*, Fu found "better as mime than dancer, but body sculptural and grace. But why charming lady like Miss Essling want give such morbid thing as Shapes of Death not see. Like to tell her Beauty is infinite and things like that not enjoy audience and only show that artist not know truth about Beauty."

CHINESE NO LIKE SCHÖNBERG?

"Wonderful music by Kolisch Quartet," Fu explained, "wonderful and sublime Debussy, and for courage in playing fourth quartet by Schönberg and Suite Lyrique by Alban Berg. Wonderful, too," he went on, "is people look wise at Schönberg and pretend like. Maybe do—European civilization low level enough make possible. Berg suite sometime sour, sometime sweet, never lyric to meet expectation by title.

"Ancient and modern French music, at Oiseau-Lyre Concert, charming, and glad to meet Honorable Couperin, Rameau, Boismortier, Koechlin and Sauguet. Everything clear and elegant, me like much. Roger Desormière conduct orchestra for all he worth. Many soloists, good. French music charming, playing of Marguerite Roesgen-Champion at Ecole Normale. Her harpsichord full of 'seldom' sounds (Fu's expression for bewitching sonorities).

"Sunday ladies' day at Orchestre Symphonique de Paris, I guess. Gertrude Herliczka cheered conducting Euryanthe Overture (Weber), Don Juan (Strauss), Capriccio Espagnole (Rimsky-Korsakoff); Cristina Maristang agreeable in Mozart, Rossini and Brazil songs by Guaneiri; Stell Andersen play Franck's symphonic variations with joyous poise and rich tones. Also play Fantaisie Pastorale, by Monsieur Milhaud. Monsieur Milhaud he conduct. He compose better than conduct. Sometimes I say 'This piece good enough for me to like it,' sometimes I say 'Fu not like.' Anyhow, all concert big success and ladies get lot practice. Also heard Stell Andersen piano recital. She have what you call 'individual style' in all. Seems have noble attitude. Eleanor Steele-Hall Clovis Duo on same program, but I think mistake them sing such immense hall. They too intimate for big space. Every art need proper frame. A problem—no?"

EXHAUSTED CRITIC QUITS

"Fu," I said, assuming my most complimentary tone, "you've done a swell job, and I'm eternally grateful to you. How would you like a steady job?"

You should have seen the smile in his Oriental eyes, as Fu formulated his answer.

"Appreciate honorable offer with most humble gratitude, but cannot accept. You see, the Master teaches,—'Wheresoever you go, go with all your heart.' Another week of many concerts and poor Fu have no heart to go—only an empty place where heart was. Then I be bad critic. Just like many, I fear. How many do you think go to concerts 'with all their heart?' Besides, me, I like music, real music. So I go back to China to hear Chinese music. Good-bye, and then we meet again. Although critic, be sure to care for honorable health. You need it for many concerts."

With that, Fu disappeared, and I haven't heard from him since. But he's sure to turn up again, just as I need him. You can count on him for that, bless his Oriental understanding—and heart.

William Spada Organizing Opera Group in New York City

William Spada, director of the New Jersey Opera Association of Newark, N. J., is organizing in New York a group similar to that ensemble. The New York unit, which is to study chorus parts in German, French and Italian repertoire, will cooperate with the New Jersey ensemble for programs there, while the latter unit is to assist the new group in New York productions. Students desiring to study for opera are given this opportunity and may communicate with Mr. Spada for information at the New York headquarters at 18 West Fifty-second Street.

Edward Dudley Ending Wide Tour of Middle West

Edward Dudley, tenor of opera, concert and oratorio, is concluding an extensive tour of the Middle West with a recital in Peoria with the Amateur Music Club. Mr. Dudley also appears at the annual spring Music Festival at Greencastle, Ind., sponsored by De Pauw University, singing the leading tenor role in Judas Maccabeus and also in a recital. During his tour he appeared also with orchestras. In Indianapolis he was heard with the Matanee Music Club. Mr. Dudley was heard also with the Symphony Society of Kalamazoo, gave concerts in Omaha, Minneapolis, Chicago, and appeared in the All Star Series at Sioux City with the Civic Symphony Orchestra. At Appleton, Wis., he was heard with the Lawrence College Orchestra.

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Metropolitan Opera

(*Continued from page 6*)

THAIS, MARCH 6

Helen Jepson returned to the title role of Thais to open the final week of the Metropolitan Opera's regular season. A new Athanael appeared in the person of John Brownlee, who gave an expressive and emotionally moving reading of the role. Armand Tokatyan was again the Nicias, with other roles sung by Norman Cordon, Wilfred Engelman, Max Altglass, Nicholas Massue, Arnold Gabor, Marita Farell, Anna Kaskas, Lucielle Browning and Marisa Morel, under the baton of Wilfred Pelletier.

PARSIFAL, MARCH 8 (MATINEE)

Parsifal was the sixth offering of the Wagner Cycle and was presented for the first time this season with the most superlative cast assembled by the Metropolitan forces in many years.

For a crowded and deeply impressed audience, Parsifal was unfolded in all its glory of mediaeval pageantry. Under the consummate direction of Artur Bodanzky, all the artists sang with tonal beauty. A more perfect Kundry than Kirsten Flagstad could not be conceived. With skill that is above cavil, Mme. Flagstad sang and acted this most difficult of all Wagnerian feminine roles, differentiating between the cursed Kundry and the spiritual Kundry with a histrionism that was incomparable. Lauritz Melchior was a Parsifal of eloquence from every standpoint. With Tristan, this knight of the romances is his other great role and in this day it is our belief that no one can interpret it better than Mr. Melchior. Friedrich Schorr rose to great artistic heights as Amfortas, and Emanuel List was supreme in his delineation of Gurnemanz. The Klingsor was Adolf Vogel, who made this role the most convincing magician this reviewer has ever heard. So also were all the minor characters of the music drama interpreted with utter satisfaction, making altogether one of the most monumental productions the Metropolitan has ever staged. Leopold Sachse, the stage director, had introduced many bits of stage business that in many cases overcame static periods observed in previous mountings of Parsifal.

TOSCA, MARCH 8

John Charles Thomas, singing the role of Scarpia for the first time at the Metropolitan, doubtless was responsible for the large audience attracted to this performance, as he has a veritable army of devoted followers. It is late in the day to praise the quality of the Thomas voice and the appealing effect with which he uses it. One need only report that his warm tones and feeling delivery found their way strongly to the sensibilities of the listeners. Mr. Thomas' characterization of Scarpia had its good points of acting, and included numerous bits of unfamiliar and intelligent business which registered well. However, Metropolitan audiences are accustomed to a more biting and sinister delineation, and no matter who undertakes to portray Scarpia there, the shadow of the late masterful Scotti will always rise up to invite comparisons.

Giovanni Martinelli did his customary ardent and artfully sung Mario, and won striking individual success. Marjorie Lawrence was to have been the Tosca, but became ill, and Irene Jessner substituted for her, with smooth vocalism and fervent acting. The lesser parts had excellent interpretation from Norman Cordon, Louis d'Angelo, and others. Gennaro Papi conducted.

LOHENGRIN, MARCH 9

The season's sixth performance of Lohengrin was presented with Lauritz Melchior in the title role, and with Kirsten Flagstad as Elsa. Fine support was given these two eminent Wagnerian exponents by Karin Branzell as Ortrud; Julius Huehn as Telramund; Herbert Alsen as King Henry, and George Cehanovsky, the Herald. An excellent performance, with every singer in good voice, was conducted by Erich Leinsdorf. An audience of Wagner enthusiasts gave vehement demonstration of approval.

BORIS GODOUNOFF, MARCH 10

The second and last performance of Boris Godounoff was greeted with much appreciation by one of the largest audiences of the season. Again Ezio Pinza conquered with his superb characterization of the mad Czar and he sang with vocal beauty. Charles Kullmann (Dimitri), Kerstin Thorborg (Marina), Irra Petina (Theodoro), Marita Farell (Xenia), Anna Kaskas (the Nurse), Doris Doe (the Innkeeper), Virgilio Lazzari (Varlaam) and Giordiano Paltrinieri (Missail) also were fêted royally for their fine conceptions of their roles and their excellent singing. The chorus interpreted their passages with brilliance and exceptionally meritorious enunciation. Ettore Panizza was the able conductor.

RIGOLETTO, MARCH 11 (MATINEE)

The final performance of Rigoletto, at the last Saturday matinee of the season, again had Lawrence Tibbett in the title role with Lily Pons as Gilda and Jan Kiepura as the Duke. Other principals, under Gennaro Papi's energetic baton were Helen Olheim, Virgilio Lazzari, Norman Cordon, George Cehanovsky, Giordano Paltrinieri, Wilfred Engelman, Thelma Votipka, Pearl Besuner and Lucielle Browning. The protagonists were enthusiastically hailed by an overflowing audience for their histrionic and vocal contributions to a moving performance.

GÖTTERDÄMMERUNG, MARCH 11

The 1939 curtain was rung down with Wagner's Dusk of the Gods as the final offering of the current Metropolitan Opera season. Flagstad and Melchior were the two eminent protagonists again in masterly form, both vocal and histrionic. Emanuel List was notably eminent as Hagen, with Friedrich Schorr and Karin Branzell effective as always. Others under Artur Bodanzky's assured baton were Irene Jessner, Arnold Gabor, Thelma Votipka, Irra Petina, Doris Doe, Lucielle Browning, Dorothee Manski, and Max Altglass.

METROPOLITAN FINAL CONCERT, MARCH 12

The Metropolitan Opera Association's 1938-39 season was concluded with a Sabbath evening concert that enlisted the services of Lina Aimaro, Zinka Milanov, Lucielle Browning, Hilda Burke, Marisa Morel, Bruna Castagna, Frederick Jagel, Jan Kiepura, Armand Tokatyan, Leonard Warren, Robert Weede and Norman Cordon of the vocal forces; and Ruth Chanova, Maria Gambarelli, Grant Mouradoff and Monna Montes of the ballet as well as the entire corps de ballet and orchestra under Fausto Cleva. Excerpts from Carmen, Pagliacci, Madam Butterfly, Rigoletto, Il Trovatore, Manon, Aida, La Traviata and L'Africana and the fourth act of Rigoletto provided a copious and varied program for Edward Johnson's entourage to bid *adieu* for the season.

Radio Highlights

(*Continued from page 22*)

Rothier's regular programs as a guest. There also **Betty Paret,** harpist, was heard in a brief but attractive list. **Eddy Brown** directed a list featuring **Hugh Ross** and members of the **Schola Cantorum** in a Mozart program.

Marian Anderson, whose artistry called for laudation on a recent broadcast, made another appearance on that Sunday night program, on March 12, which NBC broadcasts.

The CBS Story of the Song series had as guest commentators recently **Anis Fuleihan, Lily Strickland, Edgar Stillman Kelley** and **Frederick S. Converse.** The interpretative group of **Genevieve Rowe, Ruth Carhart, Morton Bowe** and **Hubert Hendrie** continues.

Margaret Speaks bade farewell at her fourth Firestone concert on March 20 after offering, as usual, a varied and thoroughly enjoyable series during the absence of **Richard Crooks,** who is to be heard next from Honolulu.

And now, a happy Eastertide.

YVONNE ASTRUC
VIOLINIST AND TEACHER

Director of the Institute Instrumental, 96, Avenue de Villiers, Paris, is, as usual, filling many concert engagements in Europe. A recent appearance that brought her signal success, was with the Lamoureux Orchestra, Paris, when she was acclaimed for her brilliant and virile reading of the Mendelssohn Concerto. Le Monde Musical reported, *"The expressive intensity and technical perfection of Mme. Astruc, communicated an irresistible rejuvenation to the most time-tried pages."*

Recent press notices from leading critics, have covered this artist with eulogy. Emile Vuillermoz remarked on her *"authority, her virile sense of security, and her supple and precise technique."* Darius Milhaud commented her *"sureness, great virtuosity, and her communicative musicianship."* A. Himonet reported that *"her brilliant performance was endlessly acclaimed; what a sure technique and what beautiful style!"*

London appearances have won praise of similar quality. The Daily Telegraph said, *"Yvonne Astruc is an interpreter of exceptional merit. Her technique is copious, her tone ample and warm, and her vibrato is unique."* The Times called attention to her artistry *"in giving each of her interpretations the meaning that exactly suits them."*

The Toronto Daily Star—for Mme. Astruc played in North America last season—wrote, *"Yvonne Astruc knows how to create the various atmospheres of repose, enthusiasm, and poesie, and only Kreisler could have attained the lyricism she attained in Prelude 65 and Allegro . . ."* The San Francisco News, after remarking the large audience that came to applaud Mme. Astruc, went on to say, *"This outstanding French violinist commands attention by her brilliant interpretations, the quality of her lyrical, supple, vigorous tone, and by her disciplined technique."*

Chicago Extends Welcome to Ballet and Opera Troupes

Applauds Monte Carlo Dancers and Gallo Lyric Drama Forces—Felix Borowski's Symphony Premiered by Stock—Spalding Soloist in Jacobi Concerto

CHICAGO.—In its three-day return visit at the Auditorium Theatre the Ballet Russe presented five ballets in a manner so impressive as to call for superlatives not only for the principal dancers but for the two conductors and the entire personnel of this unique organization.

Illness among the San Carlo Opera Company's regular tenors did not prevent Fortune Gallo from keeping faith with the Chicago public. Sydney Rayner, called upon to replace Dimitri Onofrei and Aroldo Lindi, filled the breech superbly as Rodolfo, Rhadames and Canio, rising to stardom on each occasion. Thirteen performances were given during the ten-day stay. Lucille Meusel has grown greatly in her art and her Violetta in Traviata, Gilda in Rigoletto and Lady Harriet in Martha stamp her an intelligent singer imbued with a beautiful voice, superbly guided and an actress of uncommon ability. Naive as the buffoon's daughter, she portrayed a pathetic and dramatic Violetta and a coy and amusing Martha. Onofrei recovered sufficiently to shine as Alfredo. Coe Glade repeated her well thought-out delineation of Carmen and had in Mario Cozzi a handsome and vocally commendable Escamillio. Tandy MacKenzie made a favorable impression as the Duke in Rigoletto and practically erased it as Pinkerton in Butterfly. Bianca Saroya, looking more regal than ever and in better vocal trim than last autumn, won the ear of large audiences in roles she has long made her own with this first class touring company.

HARRY ZELZER BRINGS LUMINARIES

Harry Zelzer deserves the success that has crowned his efforts, for he brings here only artists whose performances justify the confidence of the public. Nelson Eddy delighted the largest audience ever assembled in the vast Civic Opera House in a program built with a view of giving the listeners what they want to hear and was rewarded with frenetic applause necessitating extra numbers galore.

Jan Kiepura's legion of compatriots filled the same theatre the following evening and though some of his tones were wobbly, he nevertheless managed his beautiful voice so adroitly as to give satisfaction. On the concert stage Kiepura becomes a showman par excellence.

John Pane-Gasser has sung often in opera here with various organizations, but it is doubtful if he has ever pleased his auditors more than in his concert which served to introduce him as a recitalist of uncommon vocal resources and authoritative address. Itza Kiszely, another Chicago Opera member, shared honors, singing with marked ability and tonal beauty operatic arias and songs of various schools.

In a new and interesting program Doris Humphrey and Charles Weidman and their dance group rose to new heights and won the admiration of a large audience at the Civic Theatre.

Maria Kurenko, in her second recital of the season at the Civic Theatre, duplicated the triumph scored at her debut. Singing and phrasing with consummate art, she unfolded the full gamut of her intelligent vocal method with telling effect in an unhackneyed program. Serge Tarnowsky's accompaniments aided the songstress materially besides affording the listeners musical joy.

RUDOLPH GANZ IN RECITAL

A recital by Rudolph Ganz is too rare a happening in his home town and the crowded Studebaker Theatre on March 12 heard pianism so perfect in all aspects that such seances should be repeated often. A composer of distinction, Ganz modestly programmed only two of his lighter piano pieces—Little Sphinx and Idee Rythmique—in a list that embraced a Chopin group, one by Brahms, the Haydn D major and Beethoven F minor sonatas, Griffes' White Peacock and Debussy's Six Preludes. If memory serves right, it was Ganz who some thirty-nine years ago first performed many of Debussy's works and ever since he has been widely recognized as one of the French composer's foremost interpreters. To analyse at length his keyboard prowess would necessitate a repetition of superlatives, for his impeccable technic, his keen understanding of classics and moderns have placed him in the enviable place he has long occupied in the pianistic world were never better demonstrated than on this occasion.

LOUISE MEISZNER MAKES DEBUT

Louise Meiszner, young American pianist, scored heavily at her recital debut at Kimball Hall. Heard in the Bach-Liszt A minor organ prelude and fugue, the Beethoven sonata Opus 13, Chopin nocturne and scherzo, she impressed particularly through the maturity of her interpretations and singing tone. Perhaps due to over-anxiety she committed various technical errors, but per performance as a whole indicated a conscientious and decidedly talented young piano artist.

Storm Bull, a Chicago youth, returned from European study and appearances to perform with the Chicago Symphony a rather eccentric concerto by his master, Bela Bartok. The vehicle does not permit judging the newcomer since it affords no opportunity to gauge the merits of the interpreter, the piano forming an integral part in the orchestral scheme. Discordance abounds in the concerto which requires an executant more forceful than young Bull.

BOROWSKI SYMPHONY PREMIERED

On the twenty-second program Felix Borowski's G major Symphony had its world premiere and Stock's D minor concerto for violoncello was restored after ten years' absence. Borowski's erudition and imagination are flagrantly expressed in his well built symphony. With melodious flow of well thought-out themes draped in semi-modern orchestration, the novelty flatters the ear and arrests attention. The Stock concerto may be looked upon as one of the most forceful ever written for the cello. Edmund Kurtz, our principal cellist, is considered a technician who fears no intricacies and he made child's-play of the many obstacles. With all his virtuosity, however, he is not the ideal interpreter for this potent work, since he seldom draws a large tone and succeeds only in languorous and poetic accent and the concerto is built upon dramatic lines and abounds in dynamic passages.

SPALDING PLAYS JACOBI CONCERTO

Albert Spalding introduced Frederick Jacobi's violin concerto to the Tuesday afternoon habitues and scored a tremendous success. The concerto, dedicated to Albert Stoessel, though modernistic is conceived along conservative lines and revels in pitfalls for the performer. The three movements, played without pause, are closely woven and even the magnificent final cadenza written by Spalding fits into the general scheme as the proverbial glove. Playing *con amore*, the soloist aroused the enthusiasm of the listeners and he as well as Mr. Jacobi were recalled many times. Spalding also played with his wonted virtuosity the an-

(Continued on page 30)

LECTURES IN NEW YORK

IDA ELKAN

will discuss The World Plays the Piano in Steinway Hall, New York, on April 12 under the auspices of Carl Fischer, Inc. She also will speak on her latest publication, Practical Piano Playing Manual and Theory Writing, published by this company. She is under the management of Ernest Briggs.

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Concerts in Chicago

(Continued from page 29)

dante and rondo from Lalo's Spanish symphony. At the regular mid-week concerts Spalding chose the seldom programmed Elgar B minor concerto to display anew the nobility of his tone, the elegance of his bowing and the complete resources of his transcendant art. Frederick Stock and his men have not been found wanting this season and the response of the public indicates that the best possible propaganda for an orchestra is educating and entertaining programs and performances above reproach.

FLORENCE KIRSCH'S PIANO LIST

Unless we are mistaken in our judgment Florence Kirsch, a Chicago pianist who has won recognition here and abroad will develop into a virtuosa of first rank. In her recital at Goodman Theatre this young artist exhibited a faultless technic besides expressing individual pianistic views in such tried works as Bach's B flat major Capriccio, Beethoven's Bagatelles, Weber's E minor sonata, Schubert's Impromptu and a Chopin group. Miss Kirsch is original and goes off the beaten path in her execution and though she should be censored for some traditional infractions, she should be congratulated for her audacity. Then, too, in the matter of tone coloring she proved a revelation. At times she draws a beautiful tone and then by brusque contrast produces a harsh one through her steel fingers and able use of the pedals. More conservatism in her execution and more attention to tradition should bring her further recognition in her chosen field.

PATRICIA TRAVERS SHOWS YOUTHFUL SKILL

Playing Tartini's G minor sonata and Lalo's Symphonie Espagnole with the virtuosity of a grown-up, ten-year-old Patricia Travers again astounded by the surety of her execution, the beauty and largeness of her mellow tone and above all by a musical insight so uncanny in one so young as to thrill the vast audience assembled at Orchestra Hall.

TED SHAWN AND HIS MEN DANCERS APPEAR

Dance of the Ages, an elemental rhythmus in four movements, served Ted Shawn and his men dancers as a vehicle to delight a large audience at Studebaker Theatre.

MAE DOELLING SCHMIDT PLAYS FOR ALLIANCE FRANÇAISE

Piano playing of a high order was delivered by Mae Doelling Schmidt before the Alliance Française on March 16 and was enthusiastically applauded by the discriminating audience. Mrs. Schmidt cleverly programmed numbers by French composers, including Couperin, Rameau, Ravel, Poulenc and Debussy, and her impeccable technic, thorough musicianship and intelligence were set forth to particular advantage. Another participant, Marjorie Burgess, sang chansons with refined style and excellent French diction, using her lovely voice with understanding and revealing the efficient schooling she has received in Hanna Butler's hands.

GARDNER READ'S SONGS PROGRAMMED BY SOLOMON

The first performance of three songs from Gardner Read's A Lute of Jade was a feature of the Illinois Symphony's March 5 program under Izler Solomon. The songs, settings of Tears, The River and the Leaf and Ode, indicate that the young Chicago composer understands the voice as well as he does the orchestra. Exotic, fetchy and yet understandable and melodious, the set illustrates Gardner's ingenuity in depicting the Chinese mood in Occidental language. Well sung by May Barron, the novelties received unstinted approval. RENÉ DEVRIES.

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Bruno Walter Opens His NBC Orchestra Series

All-Mozart List Includes Appearance of Conductor as Piano Soloist

Making his first appearance of the season as conductor of the NBC Symphony Orchestra, Bruno Walter, former leader of the New York Philharmonic-Symphony Society, presented an all-Mozart list on March 11. The conductor, as in former appearances here, also was his own assisting soloist, playing the piano part in the D minor concerto (K. 287). That he has lost none of his pianistic skill was apparent although there were moments when the orchestra was not entirely in agreement in the matter of cues. Mr. Walter read the work with his accustomed keen appreciation of the Mozart style.

The best offering of the evening, however, was the inaugural item, the divertimento for strings and horns in B flat (K. 287). In six movements, two of them *minuets*, the composer has contrasted dramatic and ethereal styles, and both the new NBC leader and string players of the orchestra successfully recreated this intent. The G minor symphony rounded out an evening of keen satisfaction to lovers of Mozart.

THREE-COMPOSER LIST

Following his all-Mozart bill, Bruno Walter, for his second program as guest leader of the NBC Orchestra, on March 18 offered two symphonies, one rarely heard, the Oxford of Haydn and the more familiar Brahms First. The preface was the overture to Weber's Oberon.

After a buoyant reading of the *vorspiel* to the Weber opera, Mr. Walter gave that brilliant string and wood section of the orchestra ample opportunity to disclose their tonal opulence in the Haydn work, a score that won him a degree from Oxford. Mr. Walter read it with authority and the orchestra gave notable obedience. In the Brahms work, the guest leader revealed individuality of tempi and shading but the personal consideration accorded the symphony did not militate against the sweep and complete grasp which the conductor had of its content.

H. A. S.

Cummington School Offers Scholarships

Competitive scholarships for summer study in piano, violin and cello are announced by the trustees of the Cummington School, Cummington, Mass. Only those who have completed secondary school and who have done considerable work in their field are eligible. Applications must be filed at the school by May 1. Auditions are to be held in May in both New York and Chicago.

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STUDIO NOTES

RONALD MURAT

A five-year contract for appearances with orchestras and in concert has been signed by Arnold Belnick, young violinist, artist-pupil of Ronald Murat, with Arthur Judson. He makes his Town Hall, New York, debut next October 15. John

RONALD MURAT

Dembeck, another Murat artist-pupil, was heard in his second Town Hall recital in November.

Vivian Speisman, violinist, has appeared in several programs at Hunter College. She recently played the Bach chaconne and the first violin part in the double concerto. This month she is soloist in the Lalo Symphonie Espagnole with the North Shore Orchestra. Herbert Garber has appeared in the Hotel Pennsylvania, at Royal Hall, with the Washington Square String Orchestra of which he is concertmaster and plays the solo part in Vaughan Williams' Concerto Accademico with that ensemble on April 12.

Gerald Gelbloom, heard frequently in his native Toronto, Can., and Elsa Reed, holder for two years of a Curtis scholarship, are both completing their violin study under Ronald Murat.

EDGAR SCHOFIELD

Henry Pfohl, baritone, was heard in a group of Schubert songs on March 11 with the Brooklyn, N. Y., Symphony Orchestra in the series sponsored by Long Island University. Elizabeth Rondthaler, contralto, and Ray Dedels, tenor, sang for the Society of Old Brooklynites on March 2. Ray Ovington, baritone, offered a group of songs on March 9 for the Congress of States Society in the Hotel Pennsylvania, New York. All are artist-pupils of Edgar Schofield.

ADAMO GREGORETTI

Among artist-pupils of Adamo Gregoretti who have been appearing in leading operatic roles recently are Lillian Marchetto, heard in the title role of Carmen at the New York Hippodrome, where she also appeared in Aida, Trovatore, and La Gioconda; and Alfred Chigi, baritone, who appeared there in the title role of Rigoletto and in Trovatore. He also sang recently with the Creatore Opera Company in Aida.

GEORGE H. PICKERING

Artist-pupils of the George H. Pickering Studios have been fulfilling many engagements recently. Chester Watson, baritone, heard in Teaneck, N. J., for the Women's Club and in Brooklyn, N. Y., with the Chaminade Club, was recalled to participate in the semi-finals of the Metropolitan Opera Auditions of the Air. Lawrence Madison, tenor, was soloist for the Leek Club in North Adams, Mass. Cristabelle Hamilton Burns, soprano, heard recently in Messiah with the Gordon Mason Chorus in Scotia, N. Y., is soloist at the First Church of Christ, Scientist, Albany, N. Y. Roger Sweet, tenor, has been re-engaged at the Church of the Holy Communion, New York. Catherine Krien, soprano, on March 19 was heard in Gaul's Holy City in Trinity Lutheran Church, Albany, N. Y.

DONATO A. PARADISO

Louisa Corchia, coloratura soprano, whose debut was made recently in Carnegie Hall, New York, told the story of her discovery by Donato A. Paradiso, her vocal teacher, on March 14 over WABC on Gabriel Heatter's We the People program. Miss Corchia, who also sang some Mozart, told how her mother had taken her to Mr. Paradiso when she was thirteen years old. She has studied with him ever since, Mr. Paradiso giving her instruction not only in music but also in her entire preparation for the Carnegie Hall appearance.

LEON CARSON

Frieda Volkert, dramatic soprano, has sailed for Germany to appear in opera there. Nella Williams, soprano, is being heard in a series of monthly concerts at the Wednesday Study Club, Bayside, L. I., her programs being based on eighteenth and nineteenth century and contemporary Italian operatic composers.

Emma Denninger, soprano, was a soloist at the February concert of the Nutley (N. J.) Symphony Orchestra. Mildred Hohner, mezzo-soprano, sang for the Du Pont Club, Kearney, N. J., recently and presents a Russian program this month for the Arlington Music Club.

Erna Finley, contralto, soloist at the March Musicale of the Nutley (N. J.) Symphony Orchestra, also appeared at the recent tenth anniversary of the Passaic (N. J.) D. A. R. All are artist-pupils of Leon Carson, New York vocal teacher.

SAMUEL MARGOLIS

Ditta Daye, coloratura soprano, and Merrill Miller, baritone, artist-pupils of Samuel Margolis, are to be heard on April 16 in a program at the Hotel Astor for the Jewish Teachers Federation. Mrs. Margolis is to be at the piano.

Margaret Roberts, dramatic soprano, sang for the Theatrical Alliance recently.

PIETRO YON

A Summer Master Class for Organists, beginning June 1, is planned by Pietro A. Yon, consisting of ten two-hour class lessons, registrants being asked to prepare the course in advance.

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Harmony Guild of New York Sponsors Lectures

Russia's Great Five was the subject of Jean Buchta's talk on March 8 in the request series of lectures given by the Harmony Guild of New York. The series, of five lectures, was selected for the season by members of the Guild. The March 8 lecture was illustrated by Lorane Van Lome, soprano of the Art of Musical Russia, with excerpts from her repertoire sung in the original Russian, and Eugene Bonham, baritone who appeared in the recent performance of La Boheme by the Juilliard School students. Philip Heffner, winner of the 1938-39 Guild scholarship, was at the piano.

Miss Buchta opened the series of lectures last December with a talk on Traditional Chorales and Their Use in the Classics, illustrated by Frederica Fricken, soprano, and Mr. Heffner accompanist. Ben Jones, pianist, played original sonatas composed by Mr. Heffner, Mr. Bonham and himself while working on Harmony Guild scholarships last season.

Mrs. H. H. A. Beach was represented at the second in the series in January when Folk Song Traits and Their Influence on Musical Development was discussed by Miss Buchta. Mrs. Beach played a program of her piano works including several original piano numbers reflecting this influence.

For the first time since the Guild was founded, Miss Buchta was absent from the February 8 meeting when Concertos of Different Periods was the subject selected. Brenda Putnam, pianist, and Fred Bacsik and Baruch Altman, violinists, played the Bach concerto for two violins and piano and parts of other concertos, and Donald J. Dickens read a paper on this subject prepared by Miss Buchta.

The final lecture, Impressionism in Music and Painting, is scheduled for April 12, when Emily Hatch, founder of the American Women Painters' Association, and Ruth Kemper, violinist, will assist Miss Buchta who will appear as pianist as well as lecturer.

Gaillard Students Presented in Piano Program

Eight young pianist, students of Mrs. A. Theodore Gaillard, offered a varied list including Czerny, Koelling, Mozart, Haydn, Rachmaninoff, Moszkowski, Chaminade and Clementi numbers in a studio musicale on March 10. The players, whose ages ranged from six to thirteen, included Michael Artist, Joan Marcus, Arline Dirlam, Hortense Jacobson, Judith Jacobson, Ruth Friedman, Rita Borowitz and Dorothea Schmitz.

Elisabeth Schumann to Tour

Elisabeth Schumann, soprano, concluded her season in Pittsburgh by appearing on March 31 and April 1 with the Pittsburgh Symphony Orchestra (Fritz Reiner, conductor). On April 25 she is soloist in New York with the National Orchestral Association. Following a tour of Great Britain, she gives a Town Hall, New York, recital on December 10.

Meriden Conn., Plans First Civic Concert Course

Plans for the first concert course to be offered there were recently made at a membership drive meeting of the Civic Music Association of Meriden, Conn. Artists who are to be heard include Ezio Pinza, bass; Pierre Luboshutz and Genia Nemenoff, duo-pianists; the Kolisch Quartet; and Argentinita and her ensemble.

ARTHUR DE FILIPPI, tenor, whose recital is scheduled for Sunday afternoon, April 2, in the Town Hall, New York.

Viola Philo in Club House Musicale

Viola Philo, radio and concert soprano, was guest of honor at a musicale on March 12 in the Club House Auditorium, New York. Miss Philo sang the *romanza* from Cavalleria Rusticana, an aria from Massenet's Hérodiade, Marietta's Lied from Korngold's Dead City and numbers of Gershwin, Romberg and Moszkowski, with Lynne Rothman at the piano. Henry A. Schroeder, baritone, was heard in Strauss, Mozart and Michael Head numbers. Bernard Parronchi, cellist, whose Town Hall, New York, debut was made on March 20, presented works of Handel and Cassado.

Land to Conduct Oratorio

The Oratorio Society of Yonkers, the Music Guild of Dobbs Ferry and Hastings, and members of The Madrigal Society will unite in a Festival Chorus at St. Andrew's Church, Yonkers, N. Y., singing Dubois' Seven Last Words on April 4. Soloists are Jeanne Merrill, soprano; Harold Haugh, tenor, with Harold Land, conductor, also singing the baritone solos. This is an annual performance in memory of the baritone's father, the late Arthur Land.

A previous performance with similar forces was that of Handel's Messiah.

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ERNO BALOGH,
composer-pianist, was nearly snow bound when he played at Colby College, Waterville, Me., on February 16 during a tour of Eastern colleges.

LILY PONS AWARDS MEDALS TO THREE PRIZE-WINNING CHILDREN
at the final concert of the Young People's Series of the New York Philharmonic-Symphony Society at Carnegie Hall on March 18. Left to rights Louis Peloubet, eleven; Mildred Levy, fourteen; Phillipa Schuyler, seven; Miss Pons; Ernest Schelling, director of the series; and John Barbirolli, guest conductor of the morning. (Photo by Leonard Hyams.)

LUCILLE MANNERS REHEARSES
for her Town Hall, New York, debut on March 22 as her teachers, Betsy Culp and Louis Dornay, listen.

(LEFT)
DR. FRIEDER WEISSMANN,
conductor, in Holland where he is leading the first cycle of Sibelius symphonies to be given in that country, over the AVRO radio station. His annual series of Dutch broadcast opera performances this year includes The Merry Wives of Windsor, Tales of Hoffmann, and Otello. In April he will also offer the first hearing in Holland of Horace Johnson's suite, Imagery.

ELEANOR STEELE and HALL CLOVIS,
with Mario Castelnuovo-Tedesco at the piano, at their recent Paris concert, in which they presented several of the Italian composer-pianist's songs written for them. The latter comes to the United States next season to make his New York debut with the Philharmonic Orchestra.

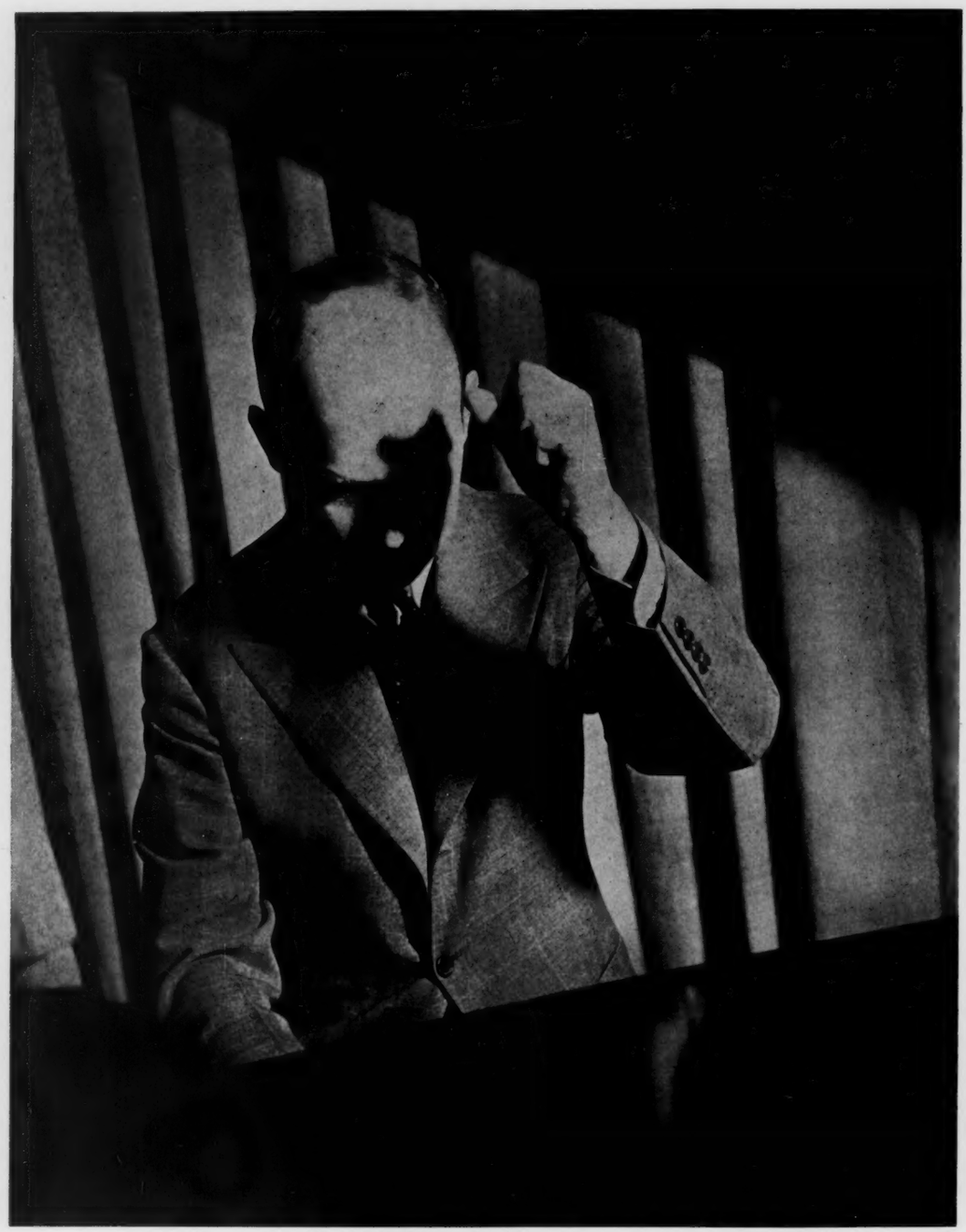
(BELOW)
SCENE FROM PETROUCHKA
as presented on March 22 at the Metropolitan Opera House by the Ballet Russe de Monte Carlo during the engagement there. (Photo by Robert S. Holzman.)

(RIGHT)
FELIX KNIGHT,
radio and concert tenor, proves himself also an animal trainer as he entices a Central Park squirrel to share his bag of peanuts.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER

Review of the World's Music



MISCHA LEVITZKI

Pianist

Is Completing a Season of Thirty Appearances